

# Clem Labine's TRADITIONAL BUILDING

Historical Products For Today's Professional

M A R C H / A P R I L 1 9 8 9

V O L . 2 N O . 2 \$ 3 . 0 0

Ornamental Millwork  
Sourcelist  
PAGES 11 & 12

## CLAPBOARDS CUT FOR THE AGES

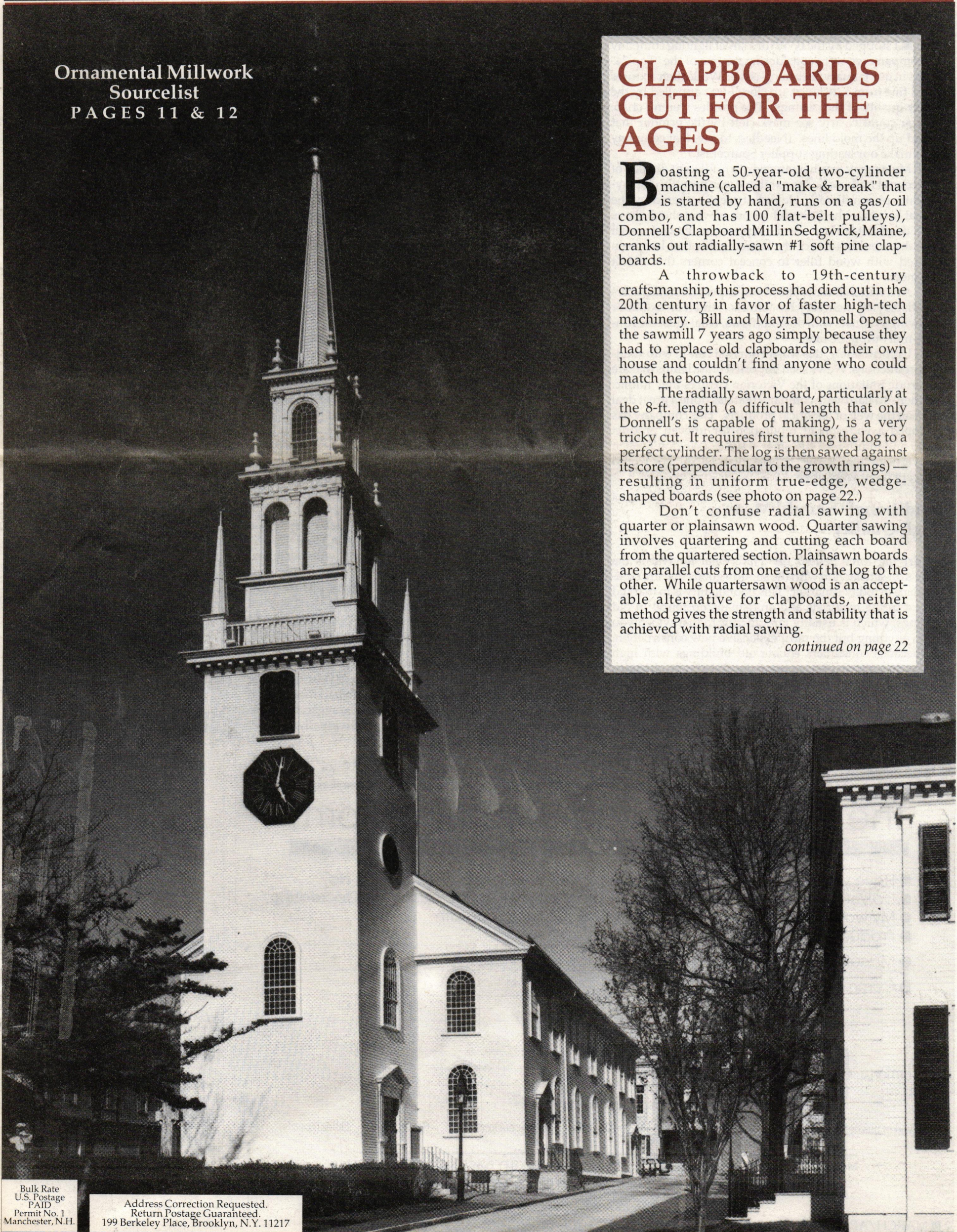
**B**oasting a 50-year-old two-cylinder machine (called a "make & break" that is started by hand, runs on a gas/oil combo, and has 100 flat-belt pulleys), Donnell's Clapboard Mill in Sedgwick, Maine, cranks out radially-sawn #1 soft pine clapboards.

A throwback to 19th-century craftsmanship, this process had died out in the 20th century in favor of faster high-tech machinery. Bill and Mayra Donnell opened the sawmill 7 years ago simply because they had to replace old clapboards on their own house and couldn't find anyone who could match the boards.

The radially sawn board, particularly at the 8-ft. length (a difficult length that only Donnell's is capable of making), is a very tricky cut. It requires first turning the log to a perfect cylinder. The log is then sawed against its core (perpendicular to the growth rings) — resulting in uniform true-edge, wedge-shaped boards (see photo on page 22.)

Don't confuse radial sawing with quarter or plainsawn wood. Quarter sawing involves quartering and cutting each board from the quartered section. Plainsawn boards are parallel cuts from one end of the log to the other. While quartersawn wood is an acceptable alternative for clapboards, neither method gives the strength and stability that is achieved with radial sawing.

*continued on page 22*



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perspective

# THE SCHLOCK FACTOR

**Do you share our concern that a rising tide of shoddy reproductions is undermining the Traditional Revival? If so, do your duty: Enlist in the all-volunteer Schlock Squad and fill out the form below.**

My worries started at the National Trust Show in Cincinnati. At the exhibit of restoration products, I stopped by the booth of a street lighting company — a company we were considering for one of the "Top 24" listings in our January/February issue. While their fixtures looked fine from a distance, up close I was appalled by the shoddy quality of the castings. The profiles weren't crisp, and you could clearly see marks left by the grinder that cleaned up the mold lines. (Needless to say, that company didn't make our leading supplier SourceList.)

My dismay was heightened at an adjacent display of architectural millwork. The exhibitor was proudly displaying white pine millwork. He didn't seem bothered by the fact that his planer had taken chips out of what should have been a dead-flat surface. And I suppose he felt that casual passersby wouldn't notice the mitred joints that had been doctored with wood filler to conceal corners that didn't quite meet.

At a national trade show you expect manufacturers to be displaying their very best efforts. And if an exhibitor is showing products with obvious flaws, what must the run-of-the-mill output be like?

Unfortunately, this wasn't our first run-in with shoddy reproductions. We've seen imported brass lamps that are only crude imitations of the Victorian fixtures they mimic. And there's a hardware company that has done a great deal to poison the well of historical products. This company has developed a widespread reputation for uneven product quality and indifferent customer service. (We don't solicit its advertising for TRADITIONAL BUILDING, nor would we accept it if it were offered.)

## "Traditional" Should Mean "High Quality"

One driving force behind the Traditional Revival is the public's dissatisfaction with the shoddy goods that are commonplace in today's market. This poor quality is in marked contrast to the materials and craftsmanship found in old buildings, which is usually far superior to that which you find in anything but the most expensive new construction. And because consumers equate old buildings with high quality, they also expect traditionally styled reproductions to exhibit the same commitment to excellence.

Traditional architecture and traditionally styled products also have a crucial symbolic value. For many people, traditional buildings and products symbolize the enduring values of our culture. At a time when social and educational standards seem to be crumbling around us,

many find in traditional products a reassuring affirmation of timeless principles. We each have our own ideas about eternal values: The striving for excellence; doing a job in the best possible way; the quest for beauty; the virtue of hard work; perfecting the human environment. However we articulate the values, we all associate positive virtues with traditional symbols.

Then, when we come across "traditional" products that are poorly designed and cheaply made, the symbols shatter. We feel cheated and ripped off because our expectations were so high. If this happens often enough, there's a ripple effect that taints the entire field.

Some of the problems are created by suppliers who don't seem to understand the full meaning of the historic market. All they know is that the "old fashioned look" sells; they create "heritage" lines that are only pale shadows of the real thing. These companies think it's enough to provide the outer shape...even if the inner substance is missing. Other suppliers are more cynical, looking only to reduce manufacturing costs to the bare minimum so they can reap the highest profit.

This is unfortunate, because most manufacturers in the historical products field take their work seriously and do their best to turn out quality products that are faithful not only to the look of the past but also to today's best standards of materials and craftsmanship. But, alas, it's the rare exceptions that create problems for everyone.

## Is It A Trend Or Just A Blip?

If the trend to shoddy reproductions is growing, as I suspect, it's cause for alarm. Having the Traditional Revival co-opted by schlocksters is not a happy prospect.

But perhaps I'm over-reacting. That's where you come in. You and the 30,000 other readers of TRADITIONAL BUILDING come into daily contact with historical products. You have the most valid perspective of all. Your collective observations will create the largest picture that's ever been assembled of quality problems in the historical market. (By "historical product," we mean materials and reproduction items designed for restoration or historically styled new construction.)

Please fill out the form below. If you've ever had any problem with an historical product, here's your chance to get it on the record. We'll report the combined results in an upcoming issue. (Tabulations will only use aggregate numbers; respondents won't be identified individually.)

Let's nip this in the bud!

*Clem Labine*

## letters

Dear Editor,

As an electrical contractor, I am pleased that your first issues were devoted to lighting. Mechanical/electrical systems have not been getting the attention they deserve in restoration.

As chairman of PRESERVATION TECHNIQUES (whose motto is: "No building can be saved without craftsmen"), I was even more delighted that you printed Mr. Pappas' confirmation of what we have been saying and doing since our formation:

1. 60% of the construction field is involved in older existing buildings. The figure exceeds \$92 BILLION a year. Such a sizeable market cannot be ignored.

2. There are indeed knowledgeable workers who practice traditional crafts. Our video tapes document them.

3. The chance-taker who "pioneers" in a reviving neighborhood finds that others will follow suit, improving tax rolls, employment, and the quality of life.

It is not enough to exhort people to "Preserve." They have to be shown HOW TO DO THE WORK with the least cost and damage to original fabric. And that is why PRESERVATION TECHNIQUES recently received the President of the United States Award for Historic Preservation. We were cited for excellence in Building Conservation Education.

Gersil N. Kay  
Preservation Techniques  
Philadelphia, Penn.

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## TRADITIONAL BUILDING

Historical Products  
For Today's Professional

199 Berkeley Place  
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A Note To Contributors: TRADITIONAL BUILDING solicits reviews of historical products from building and preservation professionals. A query letter to the editor describing the product and scope of the review is suggested. Photos of outstanding examples of Neo-Traditionalism and Architorture are also sought. While we will be careful of all materials submitted, we cannot be responsible for non-receipt or loss; please keep copies of all materials sent.

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# The Schlock Squad Reporting Form

- Have you encountered shoddy historical reproductions?  Yes  No
- Do you think the problem of shoddy reproductions is  Increasing  Decreasing
- My worst encounter with shoddy historical products was with
- Product: \_\_\_\_\_
- Manufacturer/Supplier: \_\_\_\_\_
- Comments: \_\_\_\_\_

OPTIONAL {

Name	_____
Company	_____
Address	_____
City	_____
State	_____
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Type of business:  Architect  Contractor/Builder  Interior Designer  Engineer/Consultant  Government  Other (specify) \_\_\_\_\_

MAIL FORM TO: SCHLOCK SQUAD, TRADITIONAL BUILDING, 199 BERKELEY PLACE, BROOKLYN, NY 11217.

traditional building profile

# The Hottest Team Of Preservation Architects

Mesick/Cohen/Waite has been landing a big percentage of the blue-chip restoration jobs in the last couple of years. TRADITIONAL BUILDING set out to discover their secrets.

by Clem Labine

**C**ontracts for preservation work on the following prestigious historic

properties have been up for grabs recently: Monticello, Mount Vernon, Blair House (the President's guest house), New York State Capitol, Pennsylvania Capitol, Tennessee State Capitol, Homewood House in Baltimore, Jefferson's buildings at the University of Virginia, and New York City's Tweed Courthouse.

One firm won them ALL: Mesick/Cohen/Waite. Here at TRADITIONAL BUILDING, we began to wonder: what is magic ingredient that lands Mesick/Cohen/Waite all these high-profile jobs?

In search of the answer to that question, your faithful scribe journeyed to Albany, New York, a few weeks ago to corner Mssrs. Mesick, Cohen, and Waite in their offices and attempted to pry their business secrets from them. I expected to find that either (1) they had found a way to reduce all historic preservation know-how to a computer program, or (2) they had a brilliant marketing department that could put on a presentation that would dazzle any client. I was wrong on both counts.

My first discovery was that the firm doesn't overpower clients by the sumptuousness of their offices. Mesick/Cohen/Waite is headquartered in a rehabilitated former warehouse building in downtown Albany. It's a sturdy brick 19th-century structure, but definitely work-for-a-living architecture. Inside, the 25 members of the firm occupy three floors that have been renovated in a clean, professional way. With their conventional gyp-board partitions, the offices could have ended up looking almost bland. But they are saved from this indignity by the wondrous array of architectural elements from past and current jobs that are stacked on every available surface. The final impression is that of a combination workshop and building museum. Anyone who is architecturally inclined will be seized with the desire to linger for hours among such exotic objects as 19th-century finials from Hyde Hall and original tinplate shingles from Monticello.

It's nice to have your own building museum, but it's also clear that they don't win jobs merely by letting clients fondle the finials. Over lunch in a restaurant in the former ticket office of the Hudson River Day Line, I put THE question to Mssrs. Mesick, Cohen, and Waite: How are you guys walking off with so many jobs?

Without being coy, the three partners showed a charming amount of modesty about their success. They certainly weren't aware of having any



The three partners with sandstone samples from their Washington, D.C., Blair House job (illustrated in the background rendering). From left to right: Jack Waite, Jim Cohen, John Mesick.

1989, the firm divided itself, amoeba-like, into two separate practices.

John Mesick explains: "With the old firm, we were really running two businesses. Jack Waite, Jim Cohen, and I were focusing on preservation. The other two partners were handling new construction, mainly schools and commercial buildings. So as of the first of the year we reorganized so that Jack, Jim, and I could concentrate on preservation practice without the distractions of the other business."

Mesick and Cohen have been together since 1972, and Jack Waite joined them in 1974. In that time the three have carried out more than 500 preservation projects. So not only do the three partners have a tremendous amount of accumulated experience, but also the advantage of knowing each other's foibles intimately so they can work smoothly together.

The current staff of 25 makes Mesick/Cohen/Waite one of the largest firms in the U.S. specializing in hands-on historic preservation. And they are planning

to increase staff in the near future to add even more in-house skills in specialty areas like mechanical systems and research in materials conservation.

## Everything Flows From The Historic Structures Report

Besides extensive in-house skills, the other factor distinguishing Mesick/Cohen/Waite is the almost sacred status that the Historic Structure Report (HSR) occupies in the firm's operation. Jack Waite speaks of the Historic Structure Report in the same tones that others reserve for the Bible, Torah, or Koran.

Waite says: "When we develop a Historic Structure Report, it contains not only the usual historic

*continued on page 18*



A Historic Structure Report on Pavilion I at the University of Virginia campus led to Mesick/Cohen/Waite's ongoing involvement with Thomas Jefferson's architecture.

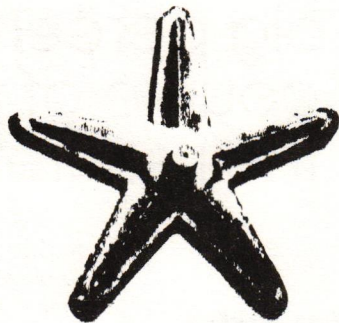
historical products

A STAR IS BORN

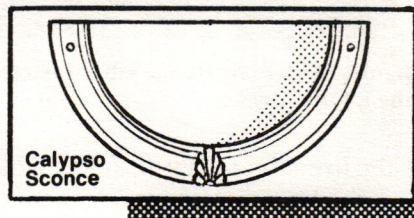
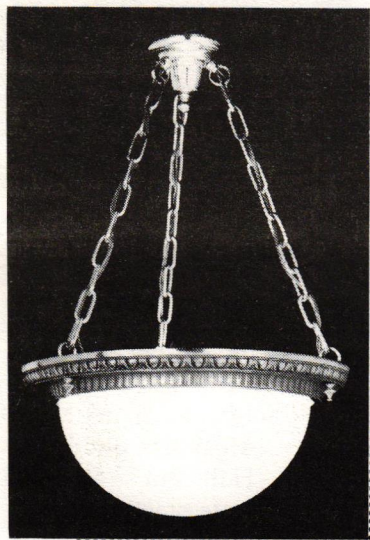
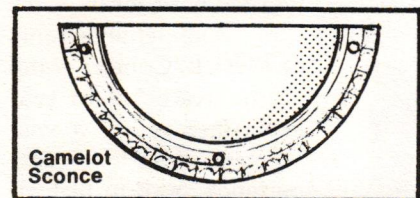
Never passing up an opportunity to install extra ornament on buildings, 19th-century contractors attached decorative star-shaped plates to the ends of metal tie rods that supported walls of masonry structures. Those stars are hard to come by these days, although they are still useful for bracing bulging walls.

Freedom H. Ainsworth bought a circa-1800 house with a bulging wall in 1972 and discovered that no one manufactured the stars he needed. He eventually met a collector who let him make molds from two of her antique stars. After attaching some copies on his own house,

he arranged for the foundry to cast more for anyone interested. "It's a labor of love," he says. "We certainly don't make any money on it." The original for the smaller model dates from 1865; it measures 11-1/4" in diameter and costs \$29.37 in iron; bronze, \$66.30. The larger model, circa 1845, is 14" wide and costs \$41.56 in iron, \$135.28 in bronze.



Ainsworth will also give advice on installation, and sends out a flyer if you send a self-addressed, stamped envelope. **Freedom H. Ainsworth, Beckford, Dept. TB, Princess Anne, MD 21853 (301) 651-1837. CSI# 04150 — EMK**



BY **Art Directions**

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Copper Lantern Recalls Railroad Days

Working primarily in copper (as you might suspect from its name), A.J.P. Coppersmith manufactures a diverse line of Early American lanterns and lighting fixtures, ranging from authentic reproductions to historic adaptations. Although most of the lanterns are designed for exterior use, some are also appropriate indoors.

The Dietz lantern (right) was popular during the mid-19th century when railroads were booming. Oil burning, this lantern was mounted on a post in railroad stations. A smaller version, carried by conductors from a large wire ring, freed both hands for other tasks. The brass wire guard protected the carrier from scorches.

The Dietz lantern can be wall mounted, hung, or used on a post. The wall-mount version measures 12" wide, 25" high, and 14" in depth. Finishes available are antique copper, antique brass, verdigris, and pewter. Prices range from \$260 to \$305, depending on finish. The standard lantern accommodates a single light; a two-light cluster costs another \$25.

Besides the lanterns and post lights, the company also sells 17 Early American chandeliers and a wide



selection of sconces. A 30-page color catalog is free. **A.J.P. Coppersmith, 20 Industrial Parkway, Dept. TB, Woburn, MA 01801. (617) 245-1223. CSI# 16500 — CL Circle No. 140**

PREFAB CABINETS LOOK CUSTOM



It's rare to find prefabricated carpentry that's as well made and attractive as custom, yet falls within most budgets. Rich Craft Custom Kitchens

makes the best traditionally styled cabinets we've seen; their glass-front cupboards are especially appropriate for kitchens with a period flavor.

Rich Craft will customize cabinets for any kitchen and offers a variety of storage options, from a ventilated vegetable bin to pullout bottle storage. Cabinets are made of solid wood or plywood veneer with natural birch interiors. Hand-rubbed oil-base stains enhance the natural grain. Cabinets are sealed and varnished inside; drawers are mounted with ball-bearing, nylon-roller, double-glide, self-closing slides; doors have magnetic catches or self-closing hinges.

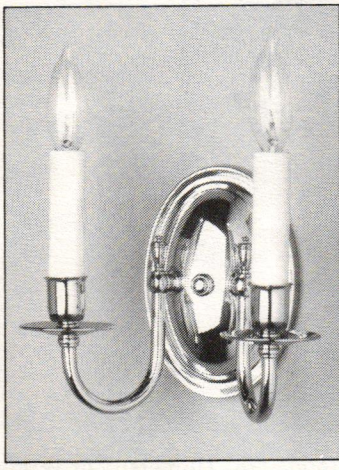
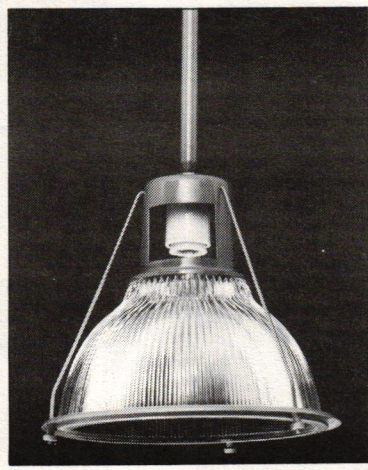
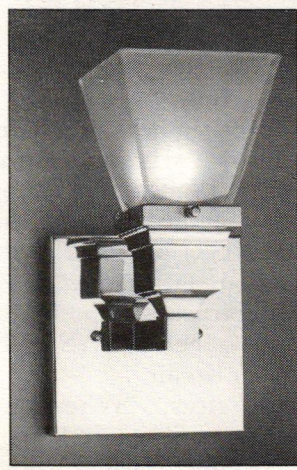
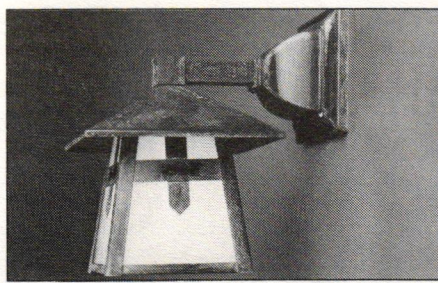
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Arts & Crafts Tiles

Ludowici Stoneware has announced a new line of ceramic tiles, "The Craftsman." Inspired by the Arts and Crafts movement, the tiles come in a choice of ten warm earth tones.

These tiles can be used on heavily-trafficked interior floors as well as walls. Because of their low water absorption, they may also be used outdoors.

All tiles in "The Craftsman" line are 1/2" thick and come in 3 standard sizes: 4" x 4"; 4" x 8"; and 8" x 8". All sizes cost around \$10/sq. ft. and are sold in full cartons only. Matching trim shapes available are: bullnose, counter rail, inside corner, and outside corner.

For free literature on "The Craftsman" line, contact: **Ludowici Stoneware Co., P.O. Box 69, Dept. TB, New Lexington, OH 43764 (614) 342-1995. CSI# 09300 — TM**

## Peel Paint Off Plaster & Metals

I was one of first to cry "foul" when Peel-Away was introduced in the U.S. It was hawked to consumers as a miracle product that would effortlessly strip paint from any surface. And that simply wasn't the case. But now the folks who sell Peel-Away have gotten more realistic about its capabilities . . . and I have had to reevaluate my opinion of the product.

Peel-Away has found a legitimate niche in commercial paint stripping . . . especially where lead abatement is a factor. Because the paint peels off as a moist paste adhering to a backing sheet, disposal is easy, without generating dust that contaminates the work environment with lead. (The lead abatement market is growing rapidly; see Jan/Feb issue, p. 4, for a review of "Rip 'N Strip" from Diedrich Chemicals.)

To get a firsthand look at look at the "new improved" Peel-Away in action, I visited a rehabilitation job where restoration architect Ralph Walter had specified the product. The task was to remove heavy paint buildup from plaster cornices and medallions. The workmen who were applying the Peel-Away had never used it before. But after this first encounter, they seemed convinced that the product was significantly better than any alternatives they had tried.

There are now actually four Peel-Away formulations. The original, Peel-Away I, is an alkaline paste with the consistency of sheetrock joint compound. The active ingredients are 21% calcium hydroxide, 16% magnesium hydroxide, and 9% sodium hydroxide. This alkaline material works fine on non-reactive surfaces like metal, plaster, and some masonry. It can also work satisfactorily on certain types of softwood surfaces that will be repainted. But it is definitely NOT recommended for fine hardwoods where a clear finish will be applied (the alkaline material can discolor the wood.) Certain types of stonework will also be adversely affected by the alkaline materials. In general, the more porous the stone, the greater the likelihood of adverse reactions.

Peel-Away I has also been used successfully to strip plaster walls that are covered with a combination of paint and wallpaper. The wallpaper comes off with the paint, right down to bare plaster.

A 5-gal. pail of Peel-Away I treats about 80-100 sq. ft., at a materials cost of about \$75. A small area should be tested first to evaluate the suitability of Peel-Away for the job at hand, and also to gauge the thickness of the Peel-Away layer needed, and how long to leave it on. (On the job I visited, the "soak time" was 24 hr.)

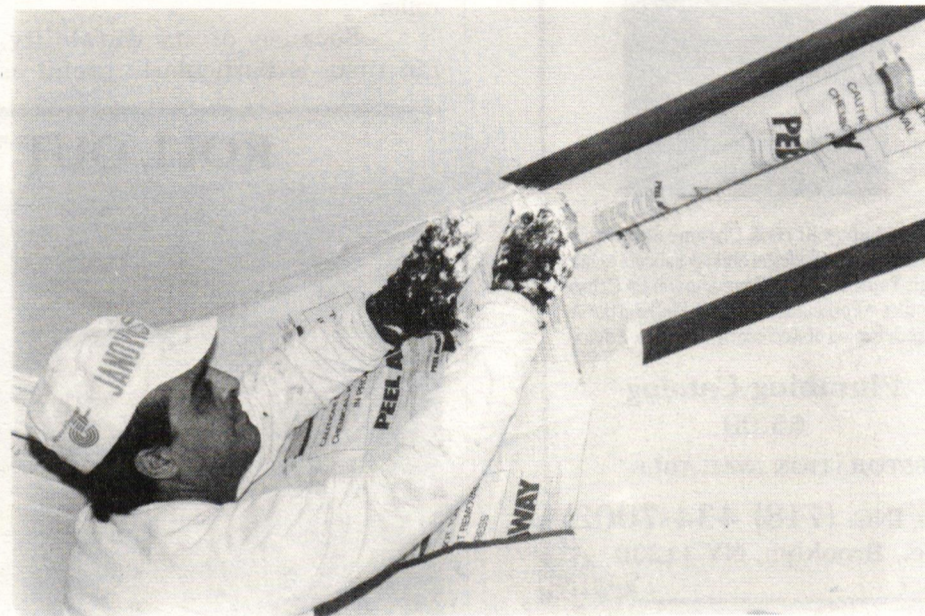
Peel-Away II and Peel-Away III are solvent-based pastes. Peel-Away II can remove 2-part epoxy coatings, lacquer, chlorinated rubber, automobile and aircraft paints, floor enamels, mastics, most graffiti paints, and other chemically resistant coatings. Peel-Away III is designed to remove varnishes, shellac, urethanes, and oil and latex paint from hardwoods. Peel-Away IV is an acid-based paste used for removing cementitious coatings and lime whitewash.

For free product literature, contact: **Dumond Chemicals, 1501 Broadway, Dept. TB, New York, NY 10036 (212) 869-6350. CSI# 09900 — CL**

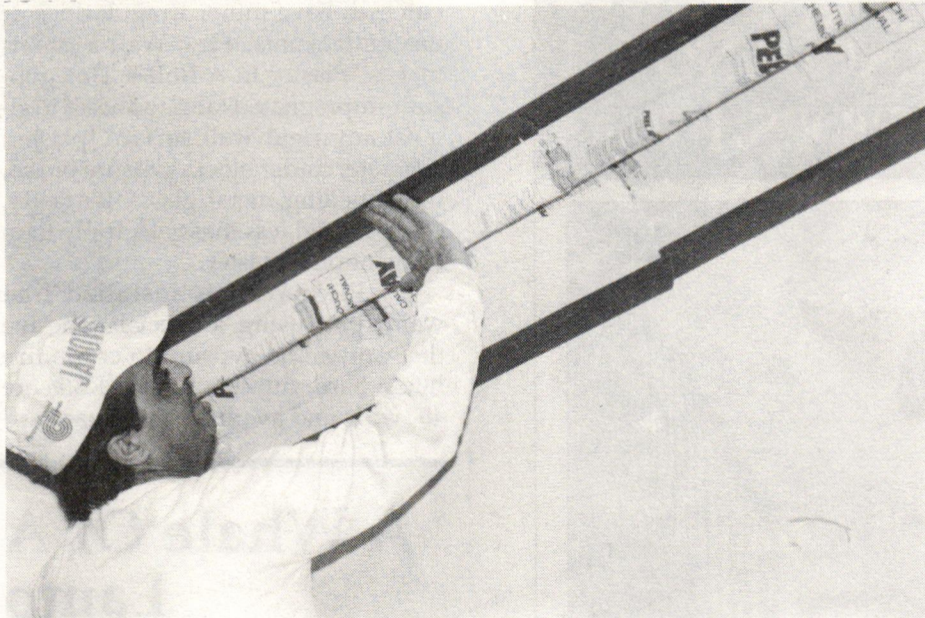
Circle No. 141



Peel-Away I is applied like joint compound to a depth of about 1/4 in. on the surface to be stripped. A test patch establishes optimum thickness and soak time.



The fibrous blanket, which handles like kraft paper, is pressed into the moist paste so it establishes close contact with the stripper at all points.



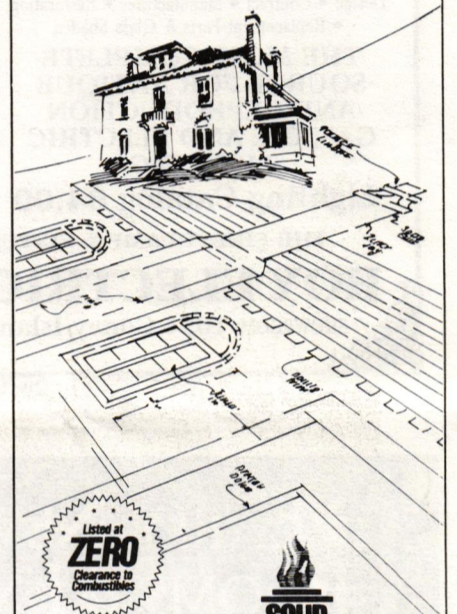
The edges of the blanket are sealed with tape to keep it in place and to retard evaporation, and then stripper is allowed to soak and soften the paint.



After soaking for 24 hr., the blanket is stripped off, peeling the paint with it. Disposal of paint-laden blanket should comply with regulations for lead materials.

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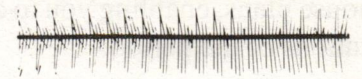
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## For Sumptuous Ceilings And Walls

Having just celebrated their 100th birthday, Lincrusta and Anaglypta are, paradoxically, enjoying a rebirth. These two wallcoverings had completely disappeared from the U.S. market. But thanks to the revived interest in decorated surfaces, they are again being imported from England.

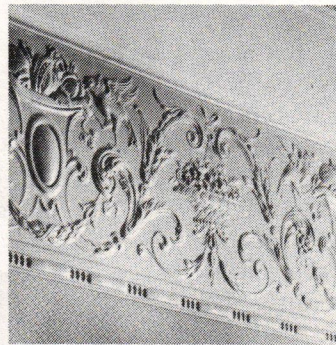
Lincrusta is a high-relief wallcovering, made from linseed oil, whiting, and resin, which is mixed and then fused onto heavy backing paper. Anaglypta is a low-relief wallcovering made by laminating two specially manufactured papers with a water-resistant adhesive. In both cases, the materials are embossed by a steel roller.

Because of its durability, Lincrusta is particularly useful as

wainscoting in stairways and hallways; it is available in 20 patterns. Anaglypta (available as Original, Supadurable, Fine Vinyl, and Luxury Vinyl), because it is lightweight, is well-suited for ceilings and is available in 80 patterns. With both wallcoverings, various patterns can be combined for rich effects. They both respond well to a wide range of decorative painting techniques such as glazing and flashing.

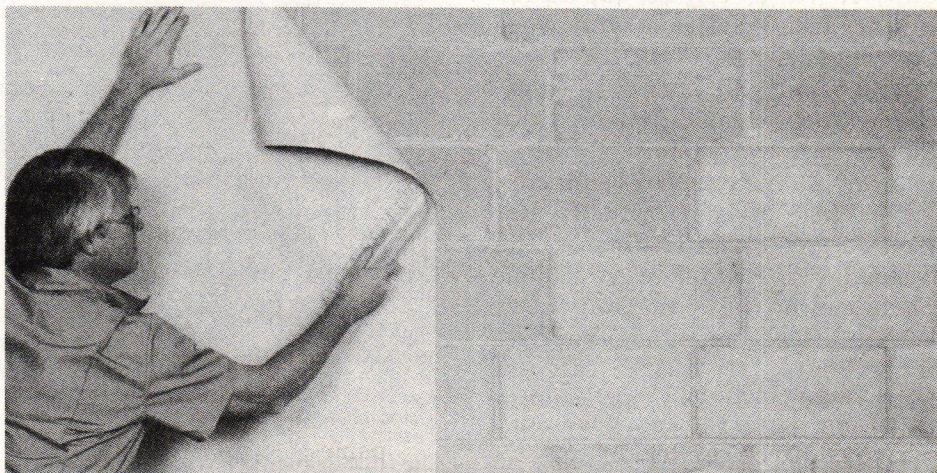
Lincrusta is \$2/sq. ft. and Anaglypta \$25-35/double roll. The exclusive manufacturer is Crown Relief Decorations in England. Only a few U.S. distributors carry these decorative products.

**Bentley Brothers, 918 Baxter Ave., Dept. TB, Louisville, KY 40204 (502) 589-2939. CSI# 09950 — JL**



Installation of Lincrusta Edwardian pattern: "RD 1947-Anne Frieze."

## ROLL OUT THE PLASTER



To repair walls that are cracked, patched, have minor irregularities or unsightly joints, Flexi-Wall Systems makes "Plaster In A Roll." This gypsum-impregnated fabric adheres to almost any rigid wall surface (plaster, concrete, cinder block, gypsum board, tile, panelling, metal, glass). It's faster, cheaper, and less messy to apply than conventional plaster.

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colors (plus a variety of special colors). Prices range from \$3.75 to \$5.80/sq. yd. Flexi-Wall is sold in a 5 gal. pail or 1 gal. container, \$6.60/gal. and \$7.20, respectively. There is also an Anti-Graffiti Coating, for about \$11/gal.

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## A Whale Of A Lamp

Inspired by the famous whaling center, Historic Hardware, Ltd., North Hampton, N.H., has just unveiled its Nantucket Street Light. The fixture is adapted from a lamp of the 18th century that was popular on both sides of the Atlantic. The Nantucket comes in small (\$405), medium (\$430), and large (\$480). Finishes available are brass, copper, or verde.

Besides lighting fixtures, Historic Hardware also produces a variety of handcrafted hardware items including door latches, many types of hinges, and fireplace accessories. Everything the company makes is from the 18th and early 19th century; no Victorian or Post-Victorian reproductions here.

**Historic Hardware, Ltd., PO Box 1327, Dept. TB, 76 Post Road, North Hampton, NH 03862 (603) 964-2280. CSI# 16500 — CL Circle No. 114**



special report

# Ornamental Architectural Millwork

❖ BY EVE M. KAHN

**From the hundreds of companies that supply ornamental millwork, we've selected the ones that have the most interesting historical patterns available off-the-shelf.**

There are literally hundreds of suppliers of ornamental millwork. Some of the companies on this SourceList were established decades ago, before ornament fell from fashion, while others opened during the past ten years, when ornament made its comeback. Choosing from this dizzying array of manufacturers is a matter of what wood type, what designs, what price, and what quality you're after.

Stock woods vary from pine to oak to mahogany, and prices range accordingly. Most companies will work in any other wood you like, for extra cost.

Stock millwork designs come in two types: reproductions and interpretations. In both cases, questions of quality should precede design considerations, although

the more handsome designs tend to come from the higher-quality shops anyway. In gingerbread, look for smooth outlines on sawn work, hardwoods used for turned ornament, and joints that aren't obvious. "Make sure the pieces meet," says Tim Thornton, owner of Mad River Woodworks. "Otherwise you'll end up with more wood filler than wood."

In straight-run molding and other milled items, look for clear lumber grades, a moisture content of 10% or less, and adequate lengths — 8 feet or more for wall or crown molding — for both convenience of installation and assurance of quality. "If you're getting many pieces shorter than that, you're probably getting lesser grade lumber, so watch out," says Carl Biathrow, CEO of Colonial Woodworks. Also be sure that profiles are crisp, or they'll disappear under the first few coats of paint.

Crisp details are also crucial on embossed molding, today's inexpensive substitute for carved molding. Be sure to ask for samples before ordering.

No matter what kind of millwork you're looking for, this is an excellent time to be on the buyer's side of the table. Companies old and new are expanding their product lines at a rapid pace.

Not everything is included in the literature these manufacturers send out; some companies own thousands of molding knives, and there simply isn't room to illustrate all the patterns in a single brochure. If you don't see what you want, be sure to ask! ❖

## Who's In This Special Report

There are two dozen ornamental millwork companies on our SourceList (pp. 11-12). We chose them on the basis of the quality of the product, attractiveness of the designs, and the availability of product literature. The companies use wood only, rather than plaster or polymers. All have patterns available off-the-shelf, and the "x"s on the SourceList represent their stock items. All also offer custom work.

The companies listed as Additional Suppliers on page 16 are there either because they specialize in custom work or because they did not supply a sufficient variety of unique items to make it into our top 24.

### To Contact These Companies

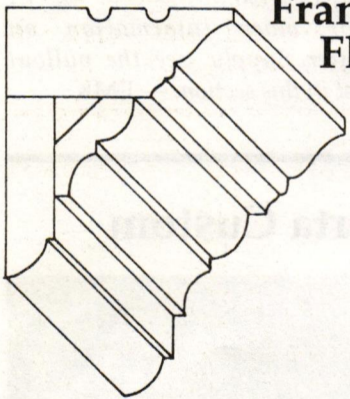
All the suppliers on the SourceList provide literature, ranging from simple flyers to elaborate color catalogs. As explained in the SourceList, some literature is free, and some is not. Some companies send out a free flyer, then charge for binders with full-scale drawings.

If you need information immediately, call or write these companies directly. We've provided all contact information on the SourceList (please mention TRADITIONAL BUILDING).

If you need company catalogs simply to update your files, it may be more convenient to use the enclosed Product Information Card, or the coupon on page 21.

*Coming Next: Bathroom Fixtures!*

## Molding with a San Francisco Flair



Many of San Francisco Victoriana's stock molding patterns come from books used by local manufacturers at the turn of the century. The company has also added designs that customers have requested over the years, so it can reproduce just about any molding that ever appeared in a Bay Area house.

The company has moved far beyond the Victoriana that was its specialty when it opened in 1972. This plate rail (made of molding patterns 33-9, 14-26 and 8-12) probably first occurred in a neoclassical house of the 'teens and costs \$2.95/linear ft. Paint-quality redwood is the stock wood; others are also available. Catalog is \$3.

For more information on San Francisco Victoriana, see the SourceList in this section. — EMK

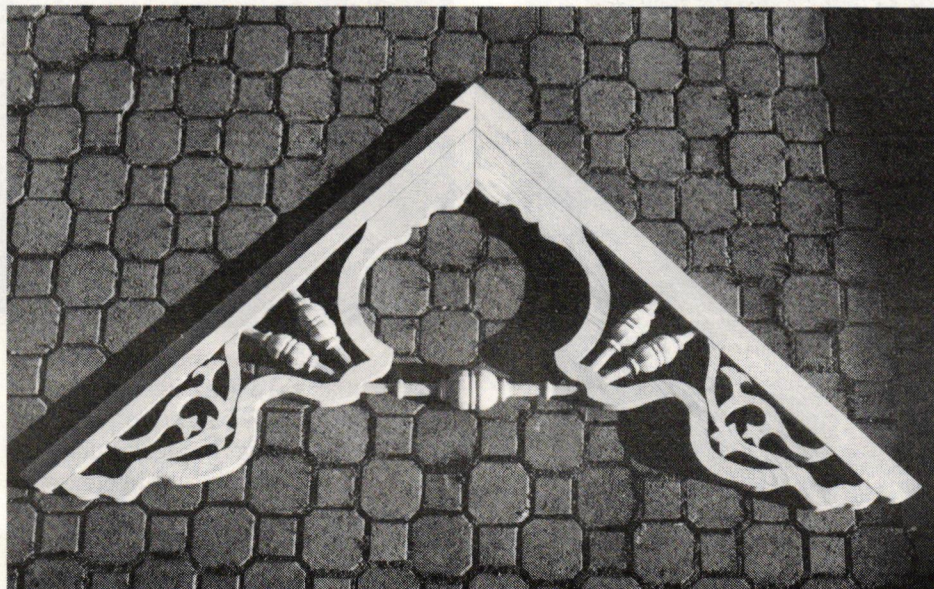
## Interpretive Gingerbread

Fred McDonald built a gazebo in his back yard about 8 years ago, so that he could get married in it. The guests were so impressed by his craftsmanship that he was encouraged to go into the gazebo-making business.

Since then he has branched out into porch parts, brackets, corbels, gable ornament, and some charming swings and arbors. The piece shown, Victorian Lace, is based on a design

from a 1908 catalog, but not an exact copy. "It's the kind of interpretation a carpenter would have done back then," says Fred. "He usually made the gingerbread on site from memory." It has 51-in. arms and costs \$140 in Douglas fir, which is the company's standard wood. A catalog is \$2.

For more information on The Gazebo and Porchworks, see the pullout SourceList in this section. — EMK



## MOLDING FROM A TO Z

Bendix is a 65-year-old company that produces just about every type of molding: bamboo, batan, beaded, bolection, and that's just the Bs. The embossed-pine line is particularly attractive; No. 1431-B7 (below) would



look great on the walls of a late-Victorian dining room, right next to the golden-oak chairs, and costs just 69 cents/ft.

The moldings come in random lengths of 3 to 15 ft., averaging 6 to 10 ft., and are made of hardwoods. Samples of any model can be ordered. The catalog includes crisp photos of each style and also indicates which ones are somewhat flexible (useful for old houses with uneven walls).

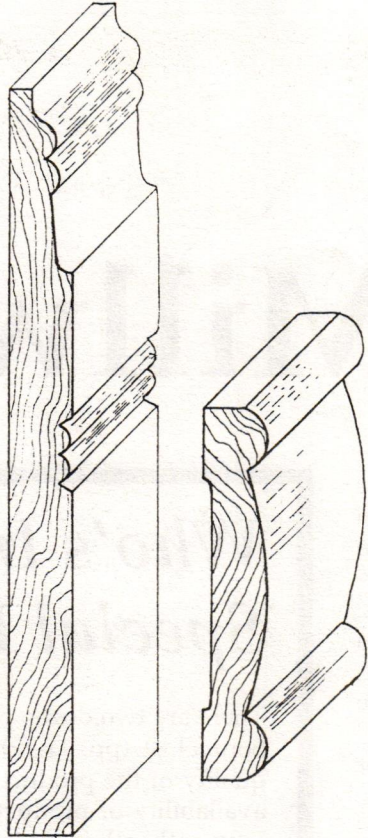
For more information on Bendix Mouldings, see the pullout SourceList in this section. — EMK

## A Respectable Baseboard

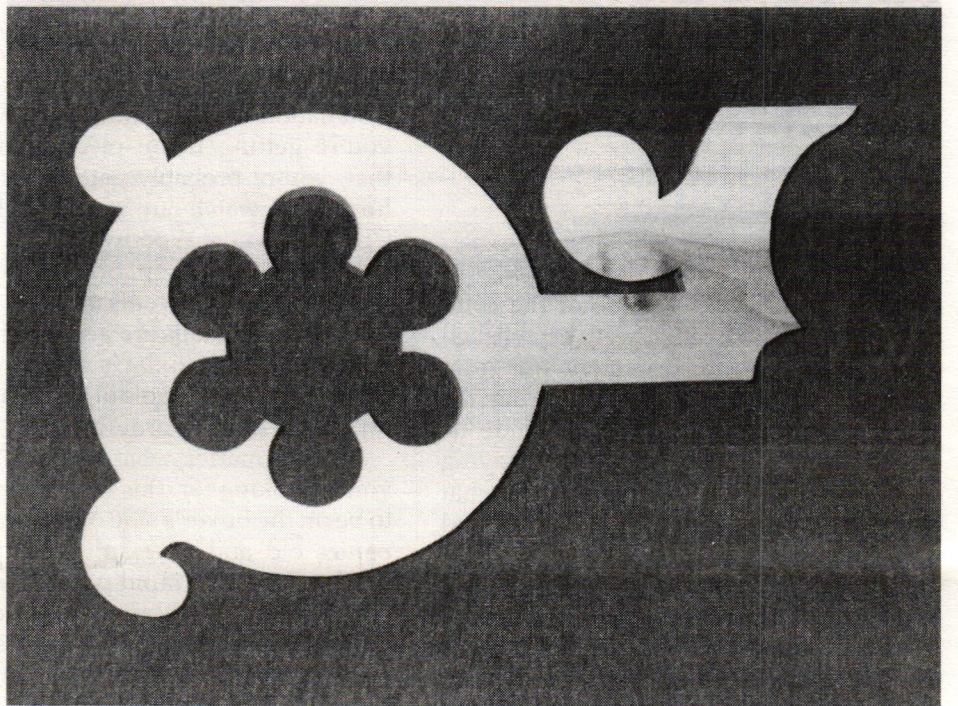
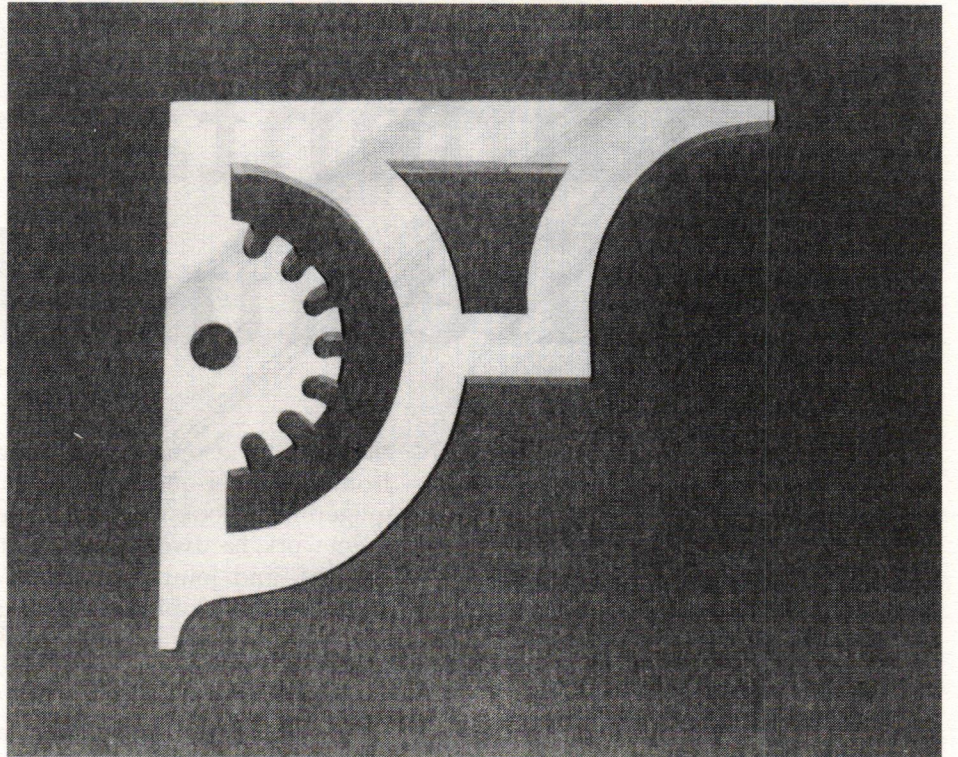
Renovation Concepts Millwork, Minneapolis, Minn., was founded 10 years ago "to supply what lumberyards lack," says President Robert Lang. One item in that category is a baseboard (the lefthand illustration) BA-82; it measures 8-in. high, and "lumberyards these days don't make anything much bigger than 2 or 3 inches," says Lang.

Of the company's moldings, crown moldings, corner rosettes, and door and window casings, the best-seller is the simple casing, CA-41 (the righthand illustration). "There was a lot of it used on old houses, so it seemed like a style that should be reproduced," says Lang. The baseboard costs \$3.95/ft., the casing costs \$2.14/ft. Stock woods include red oak, poplar, pine, soft maple, and birch; please send \$1 for their molding catalog.

For more information on Renovation Concepts Millwork, see the pullout SourceList in this section. — EMK



## GEAR-COG BRACKET



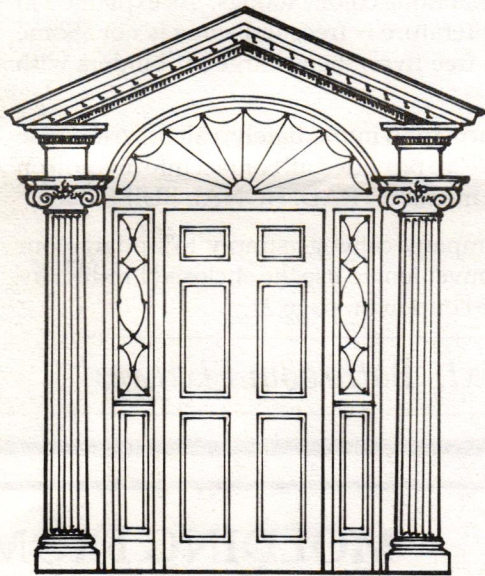
Woodcrafter Supply's specialty, according to owner Ed Rush, is "helping people find things they can't find elsewhere," either with stock or custom work. One piece we've never seen anywhere else is SB 101, top, a bracket that looks like a machine cog. It was copied from a circa 1880 pattern book, like many of Woodcrafter's designs.

SB 106 (bottom), was copied from the same book. Both pieces are

3/4 in. thick. SB 106 measures 11 in. x 7 in. and costs \$8.05 in poplar. SB 101, is 9-3/4 in. x 8-3/4 in. and costs \$9.50. The company also offers corbels, spandrels, porch parts, and moldings, totalling about 200 products. Professionals get a 15% discount, and the catalog costs \$1.50.

For more information on Woodcrafter Supply, see the pullout SourceList in this section. — EMK

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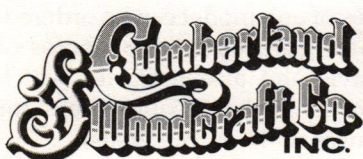
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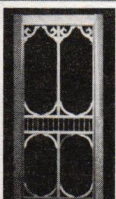
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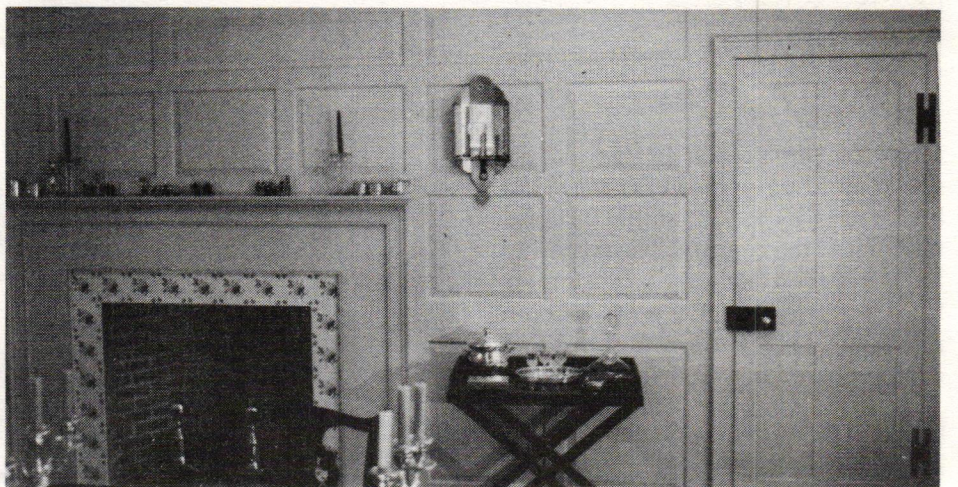
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Circle No. 131

## It's Sorta Stock and Sorta Custom



Architectural Components' panelling falls in that gray area between stock and custom work. "No two walls are ever the same," says owner Chuck Belling. "But there are certain elements that tend to repeat."

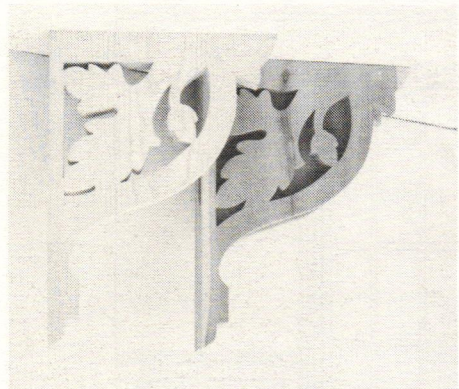
The company was founded 10 years ago to make colonial woodwork

of all kinds. Doors and windows are a specialty, as are moldings and shutters. The panelling shown costs about \$20/sq. ft. in eastern white pine, the company's standard wood.

For more information about Architectural Components, see SourceList in this section. — EMK



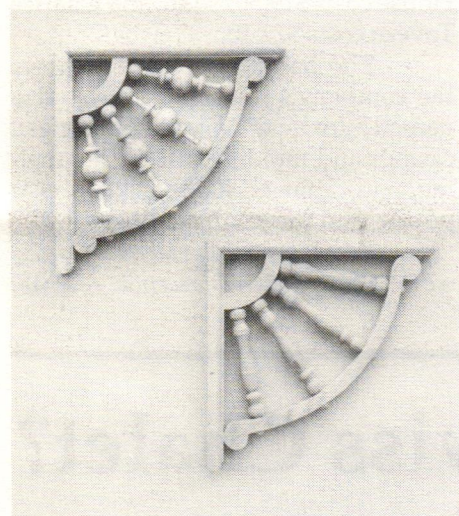
## Out Of The Ashes



Tom McDowell, president of Classical Architectural Specialties, stops at nothing to find old millwork he can reproduce. The corbel above, No. 419, was uncovered in the rubble of a Dallas house. "I had to scrounge it out," says McDowell. The piece measures 13-1/2 in. x 11 in. x 2-3/4 in. and costs \$37.60; there's also a matching bracket, No. 234/2, that's half as thick and 2 in. taller and costs \$22.50.

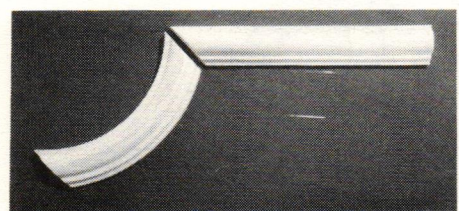
Almost half the company's vast selection of millwork patterns are exact copies of old pieces; the rest are close interpretations.

McDowell is particularly proud of the fan bracket below, No. 220 (11 in. x 11 in. x 1 in., \$16.95, with either spindles or dowels with balls). "A lot of companies make similar ones, but ours are the only ones with buttons at the ends of the spindles, which makes for a more finished look."



For more information on *Classic Architectural Specialties*, see the pullout *SourceList* in this section. — EMK

## Profiles Galore



Smoot Lumber has been around since 1858: "20 years before the lightbulb, 35 years before bubblegum," says marketing manager John O'Donnell. The company still has some of its 19th-century machinery (now electric) and names its molding patterns after local 19th-century builders.

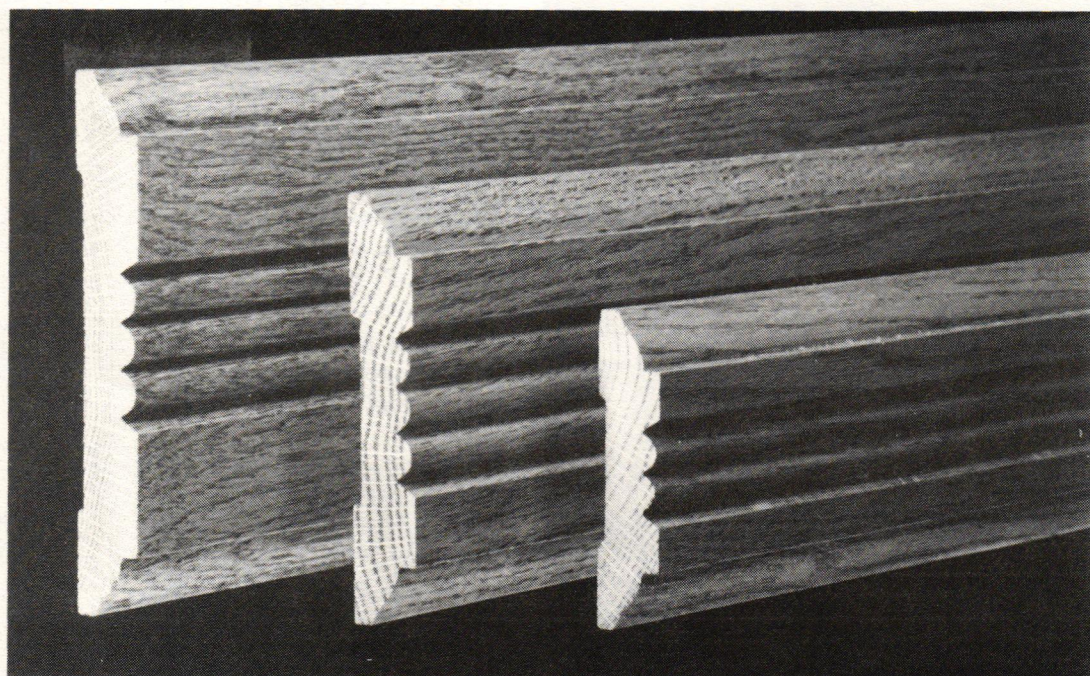
The company has over 8000 knives and stocks 500 molding patterns in oak, pine, or mahogany (the catalog is divided into three sections by wood type). The moldings with matching curved corners (shown) make handsome wall details. There are four widths, from 1/2 in. to 1-3/4 in., and prices for 8-ft. straight lengths range from \$3 to \$13. Sets of four corners cost between \$4 and \$14.50.

For more information about *Smoot Lumber*, see the pullout *SourceList* in this section. — EMK

## RED OAK & YELLOW PINE MILLWORK

George Crane, President of Silverton Victorian Millworks, says that his products are based on "the Victorian woodwork that was milled and packaged in a place like Kansas City and sent out west by boxcar." The company has improved on that solid, middle-class millwork by using more sophisticated machinery and better-quality wood, and by selling to clients as far away as Europe, Alaska, and Puerto Rico.

Silverton prides itself, in particular, on its wood: either Wisconsin red oak or southern yellow pine, both available in commercial or premium grades. Moldings, casings, wainscoting, doors, and gingerbread are available. The casings shown, Nos. C4 E1 and C7 E1, look just fine unpainted. They cost between \$1.05 and \$3.36/linear ft., depending on the width (between 3 and 5



in.) and wood type. The catalog, full of color photos that show off the richness of the woods, costs \$4, but is free to professionals.

For more information about *Silverton Victorian Millworks*, see the pullout *SourceList* in this section. — EMK

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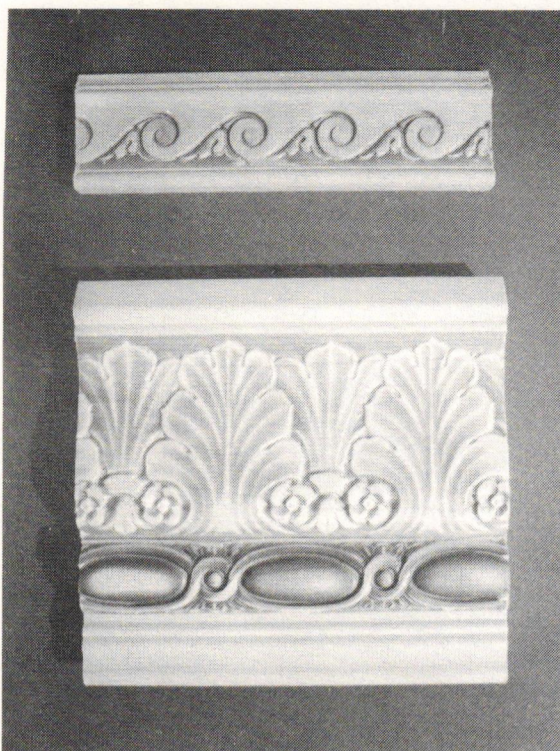
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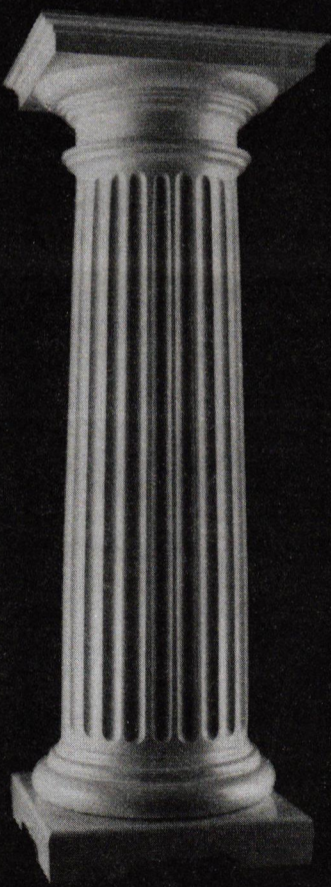
You can't exactly call the moldings that Driwood makes "reproductions"; the company's been around since the late 1800s, and still makes embossed patterns from that era. They've expanded the line substantially, and now offer about 400 styles. And many of those "newer" designs are actually old patterns that have been made narrower for the lower ceilings typical of today's construction.

The catalog includes some spectacular room scenes, demonstrating how the company's moldings, crown moldings, chair rails, and door and window casings can be combined. No. 2119 costs \$2.82/linear ft. The scroll pattern, No. 2200, costs 85 cents/linear ft. Poplar is

the standard wood. Send \$3 for company's complete catalog.

For more information on Driwood Ornamental Wood Moulding & Millwork, see the pullout SourceList in this section. — EMK

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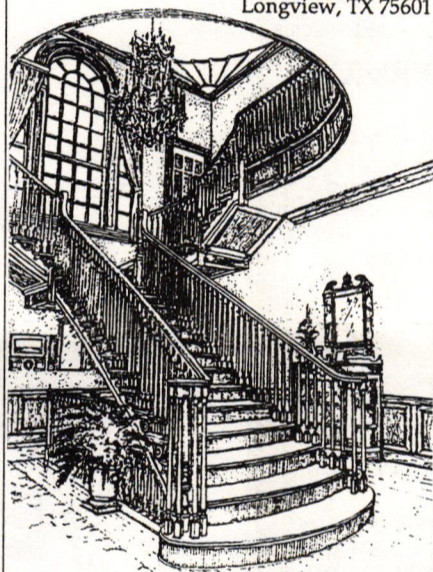
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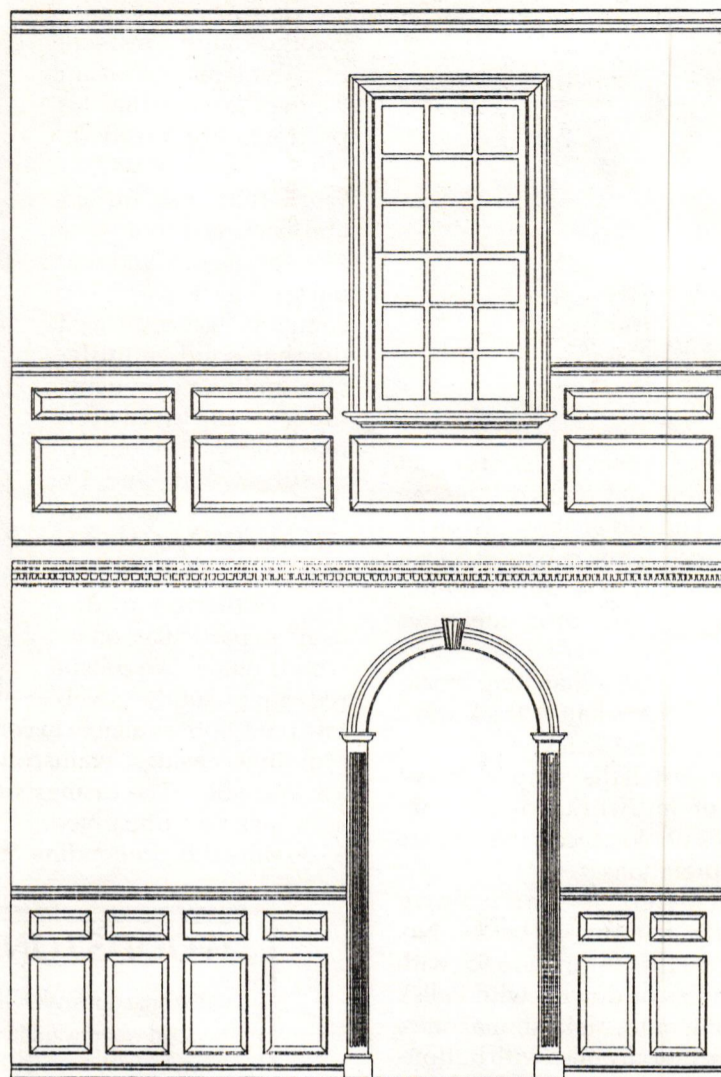
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Circle No. 120

## COLONIAL WAINSCOTTING



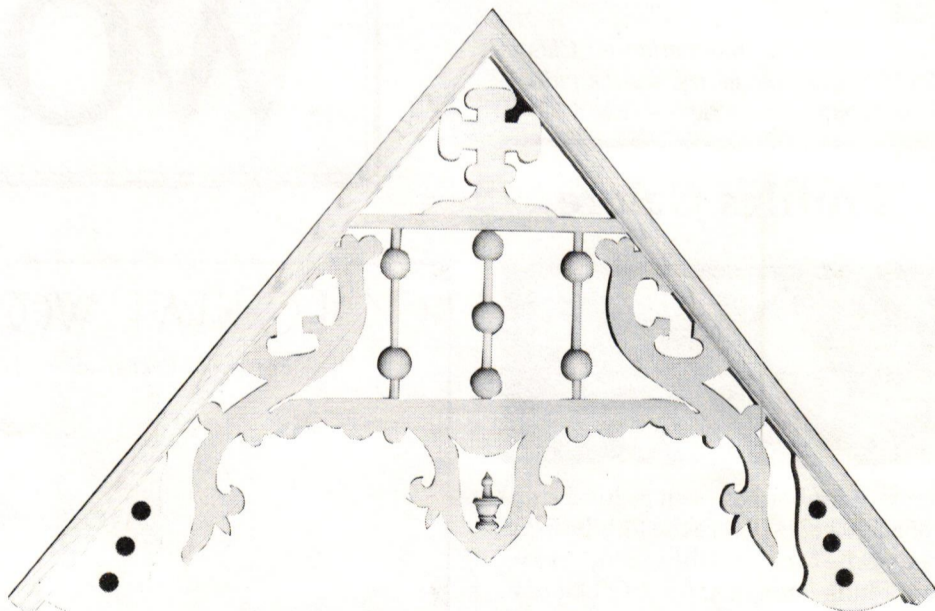
Although Colonial Woodworks names its wainscoting after what sound like old buildings — Wentworth House (top), or Charles Tavern (bottom) — the designs are actually old styles adapted for the lower ceilings typical of new construction. But the company can scale the patterns for any room proportions at no extra cost: "We make new drawings for every room in any case," explained

CEO Carl Biathrow. Wentworth House costs \$19.50/sq.ft., and Charles Tavern costs \$22.10.

The handsome catalog shows the company's lines of mantels (also named after imaginary old buildings), casings and molding, full-wall paneling, and cabinets. The stock wood is poplar, and the catalog costs \$5.

For more on Colonial Woodworks, see the SourceList in this section. — EMK

## Gothic or Swiss Chalet?



The gable ornament on the cover of Anthony Wood Products' catalog was a hot seller even before the Anthonys put it on their cover. "It's our own design," says Marian Anthony. "So we're even more pleased that it's going so well. Some people think it's Gothic, other people see it as Swiss Chalet; it seems to go with a lot of houses."

When the company opened ten years ago, it offered a dozen pieces of gingerbread. Now over 150 are available — about 60% of them original designs. Everything from arch brack-

ets and balusters to posts and spindles are included. The hot seller pictured costs either \$168 or \$188, depending on roof pitch. The arms are about 4 ft. long and the frame is made of 3/4-in. x 1-1/2-in. pieces. There are matching brackets for \$16.95 each. White pine is the standard wood or, for 25% more, clear-heart redwood. The dowels, balls and finials are made of New England hardwoods. A detailed product catalog is \$2.

For more information on Anthony Wood Products, see the pullout SourceList in this section. — EMK

# ORNAMENTAL ARCHITECTURAL MILLWORK *SourceList*

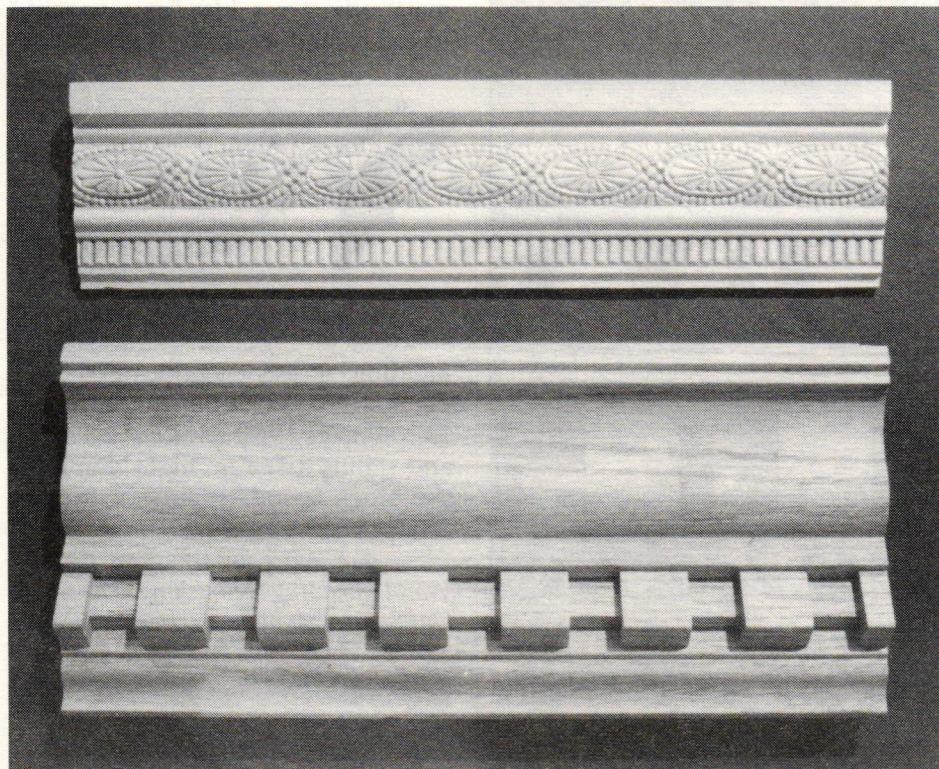
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<b>Anthony Wood Products</b> PO Box 1081 - Dept. TB Hillsboro, TX 76645 (817) 582-7225	Send \$2 for catalog.	×	×	×	×	×	×									×
<b>Architectural Components</b> PO Box 249 - Dept. TB Leverett, MA 01054 (413) 367-9441	Flyer free; send \$3 for full catalog. <i>Circle No. 142.</i>											×	×	×		×
<b>Bendix Mouldings</b> 37 Ramland Rd. - Dept. TB Orangeburg, NY 10962 (800) 526-0240	Send \$2 for catalog.							×	×	×	×					×
<b>Camden Window &amp; Millwork</b> 1551 John Tipton Blvd. Dept. TB Pennsauken, NJ 08110 (800) 345-2338 (609) 662-4646	Catalog free with letterhead request. <i>Circle No. 126</i>									×	×	×	×			×
<b>Classic Arch. Specialties</b> 3223 Canton - Dept. TB Dallas, TX 75226 (800) 662-1221	Send \$3 for catalog.	×	×	×	×	×	×	×	×	×	×	×	×	×	×	×
<b>Colonial Woodworks</b> PO Box 19965 - Dept. TB Raleigh, NC 27619 (919) 783-5592	Send \$5 for catalog.										×	×	×			×
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<b>Driwood</b> PO Box 1729 - Dept. TB Florence, SC 29503 (803) 669-2478	Send \$3 for catalog.							×	×		×		×			×
<b>Early New England Rooms &amp; Exteriors</b> 37 McGuire Rd. - Dept. TB South Windsor, CT 06074 (203) 282-0236	Send \$10 for color catalog.							×	×	×	×	×	×	×	×	×
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<b>Mendocino Millwork</b> Box 669 - Dept. TB Mendocino, CA 95460 (707) 937-4410	Send \$3 for catalog.	×	×						×	×	×	×	×	×	×	×



## Embossed Moldings With That Carved Look



Bob Riedlinger's grandfather founded Ornamental Mouldings when the technology for manufacturing embossed moldings had just been developed. Bob is currently vice president of the family business, and describes their product as "dead on to carved molding."

Prices are reasonable. The Victorian chair rail (top), No. 693, costs \$2.66/linear ft.; the most expensive

piece in the line is the classical design on the bottom, No. 707-Oak, which costs \$9.95/linear ft. There's also a line of handsome door and window casings. Oak and poplar are the stock woods. Color catalogs are free; a "specifier's kit" with binder and samples costs \$12.

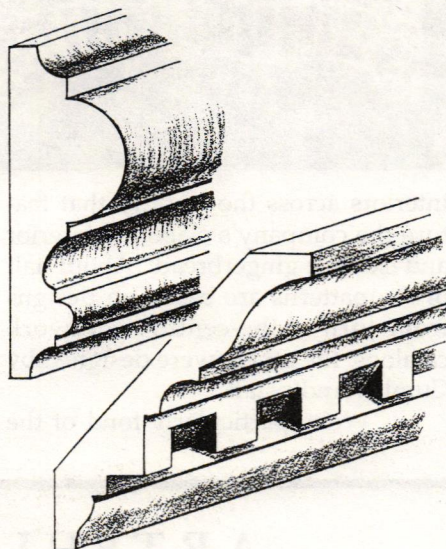
For more information on Ornamental Mouldings, see the pullout SourceList in this section. — EMK

## More Than Mantels

Despite its name, The Fireplace Mantel Shop has been making molding for two years. Their styles have some unusual names: we especially liked "Speed Dentil" molding (FMS 232, a crown molding that's part straight run, part dentils and is easy to install) and the "Hottenstein" chair rail (FMS 252, named after the company's founder). They also make, among other things, cove molding, casings, wainscot caps, and six different widths of reeding and fluting.

The Speed Dentil molding measures 3/4 in. x 4-1/4 in. and costs \$2.56/ft. The Hottenstein chair rail is 1-3/8 in. x 3-3/4 in. and costs \$3.52/ft. Poplar is the standard wood. A catalog is \$2.75.

For more information, please contact: **The Fireplace Mantel Shop,**



4217 Howard Ave., Dept. TB, Kensington, MD 20895 (301) 564-1550. CSI# 06400 — EMK

## ORNAMENT FOR IDENTITY

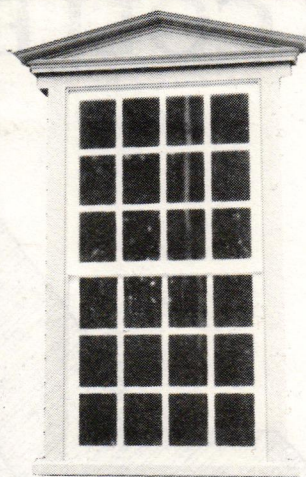


Steve Lusk of Perkins Architectural Millwork says that clients come to them "in search of identity. They want to believe they have the most elite home in the area." The company

creates just about any kind of interior woodwork, and many of the stock pieces are based on patterns found in Kenneth Perkins' 2000-volume library of antique books.

One item we were pleased to see is casing for arched openings. A typical opening costs \$250 in poplar, a little more in oak, and Perkins works with a template of the opening to insure correct fit. For most of the company's woodwork, red oak is the standard wood. A catalog costs \$5.

For more about Perkins Architectural Millwork & Hardwood Mouldings, see SourceList in this section. — EMK



### DOORS & WINDOWS

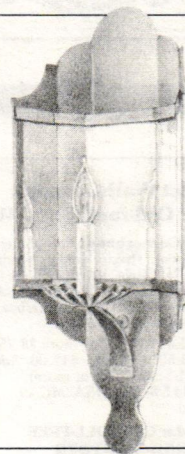
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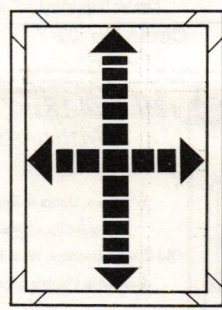
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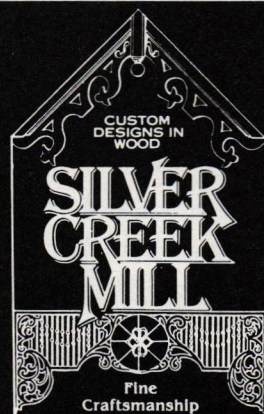
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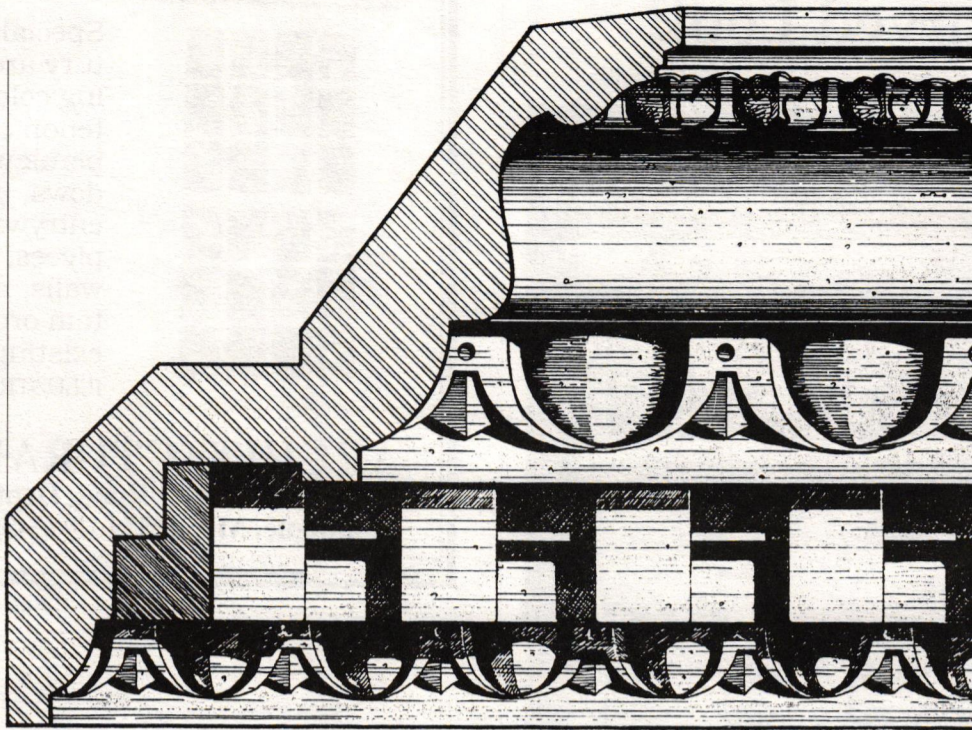
# A CLASS COLLECTION

Architectural Paneling's moldings are all classically inspired: a stroll through the catalog reveals more darts, dentils, acanthi, and anthemias than you can shake a pilaster at. Anthony Lombardo, proprietor, admits, "the Victorian stuff is not my favorite."

The pieces are "deep-sculpted," meaning they're chiseled by machine rather than steam-embossed. Prices can be hefty; the model shown, No. 7AL, is \$40/ft. It comes in two sections because, at 5-1/2 in. tall, it wouldn't fit into a mitre box as a single unit.

Poplar is the stock wood; many other woods are available, as is custom design work. There's also a line of hand-carved mantels that cost about \$3,500; their designs are, of course, classical. The catalog is \$10.

Architectural Paneling, 979 Third Ave., Dept. TB, New York, NY 10022 (212) 371-9632. CSI# 06400 — EMK



## Triple-E Molding

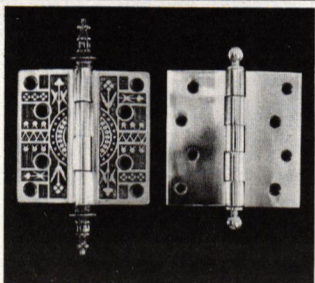
Buyers in need of ordinary molding had better look elsewhere. Old World Moulding specializes in patterns that merit adjectives like "extravagant," "eclectic," and "elaborate."



The company offers about 350 styles, including chair rails and crown molding. Prices do not exceed \$5.20 per foot; the model shown, 2001, costs \$3.90/linear ft.; it projects 2-1/4 in. and stands 3-1/4 in. high. Poplar is the stock wood. Send \$2 for the catalog.

For more information on Old World Moulding & Finishing, see the pullout SourceList in this section. — EMK

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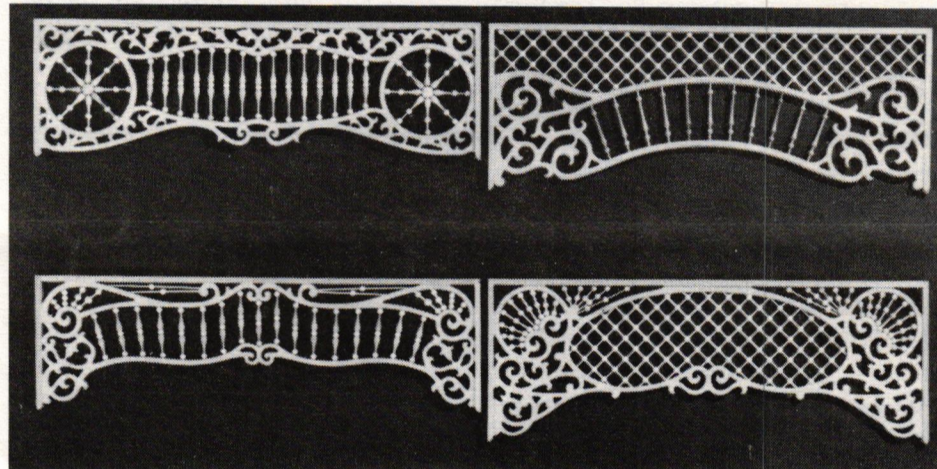
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## Carpenter's Lace From Lathe And Fretsaw

Cumberland Woodcraft's catalog shows just how far the Victorian Revival has spread: the photos depict

fretwork. Prices range from \$46.50 to \$71.75/linear ft. The company also makes some great gargoyle ornament,



interiors across the country that feature the company's elaborate interior and exterior gingerbread. About half of the patterns are based on designs from turn-of-the-century millwork catalogs; the others were designed by Cumberland's staff.

We're particularly fond of the

corbels with pendants, and trim of all kinds: brackets, running trim, gable ornament. Oak and poplar are the stock woods, and the color catalog costs \$4.50.

For more information on Cumberland Woodcraft, see the pullout SourceList in this section. — EMK

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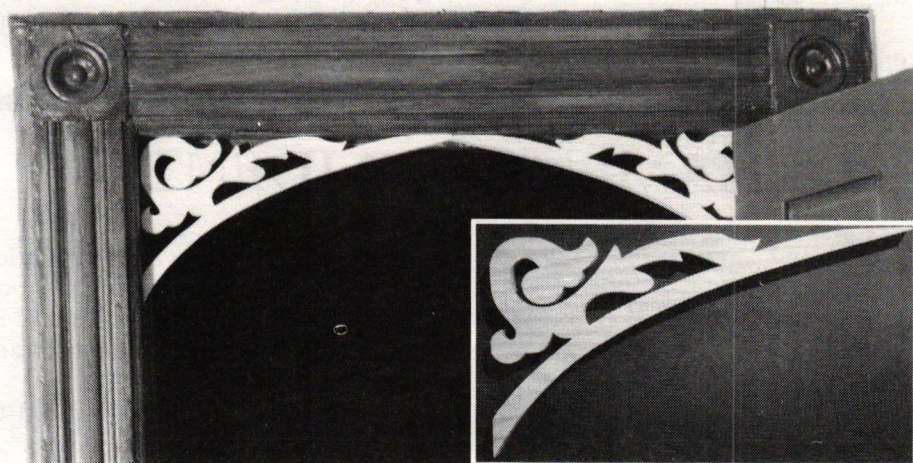
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## ARTFUL ARCHES



A few years ago, Cary Pasternak took over a business that now sells both architectural antiques and reproductions. The product line includes trim of all kinds, plus porch parts, brackets, corbels and balusters.

Arch brackets like the ones shown, No. 416, are not easy to find,

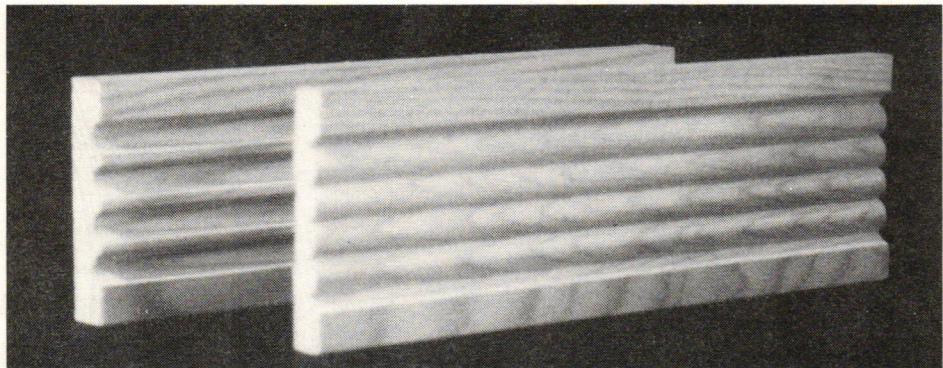
and they add pizzazz to an entry without overwhelming it. They measure 15-1/2 in. x 8 in. x 3/4 in., and cost \$12.99 apiece. The stock wood is clear white pine.

For more information about Pasternak's Emporium, see pullout SourceList in this section. — EMK

## The Flute And The Reed

In classical architecture, pilasters are meant to be fluted or reeded, as are door and window casings. W. P.

in. x 3-1/2 in. The fluting costs 99 cents/linear ft. and measures 11/16 in. x 3-7/16 in. The handsome catalog

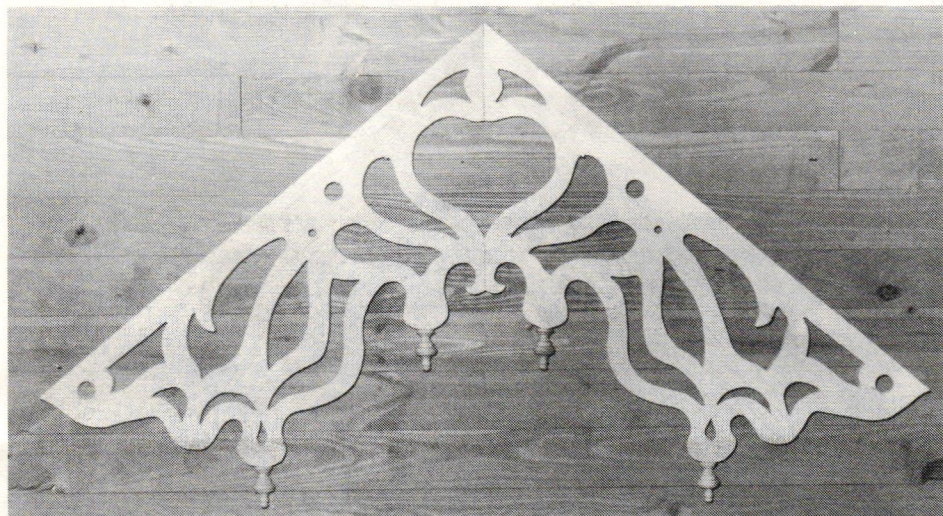


Stephens has been making millwork for 75 years, including the fluting (No. 215) and reeding (No. 219) shown. Both are available in pine, the company's stock wood. The reeding costs \$1.02/linear ft. and measures 5/8

shows only a part of the vast collection of 3000 molding patterns the company offers and is free to professionals.

For more information on W. P. Stephens, see the pullout SourceList in this section. — EMK

## NOUVEAU GINGERBREAD



Peter Brown not only owns Silver Creek Mill, he also designs almost all the gingerbread it sells: gable ornament, brackets, corbels, spandrels, finials, trim, balusters, and screen doors.

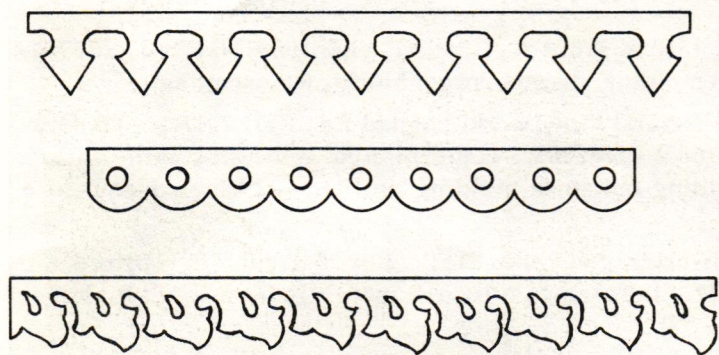
Some of the ornament is quite close to its Victorian inspirations. Others, like the gable ornament shown, G403, come from Brown's creative hand and look like a combina-

tion of Art Nouveau and Peter Max. Its arms are 3 ft. long, the wood is 3/4-in. thick, and the price is \$115.

Brown credits his company's success to the fact that his products are "a little bit different." Pine is the standard wood. The catalog is \$2, refundable with order.

For more information on Silver Creek Mill, see the pullout SourceList in this section. — EMK

## A Marathon of Running Trim



A designer could have a lot of fun with running trim, using it on every protruding house part from porch to peak. Mad River Woodworks offers seven styles, some geometric and some curvilinear. They're all 3/4-in. thick and range in height from 4-7/8 in. to 5-1/2 in.

Most pieces in the company's

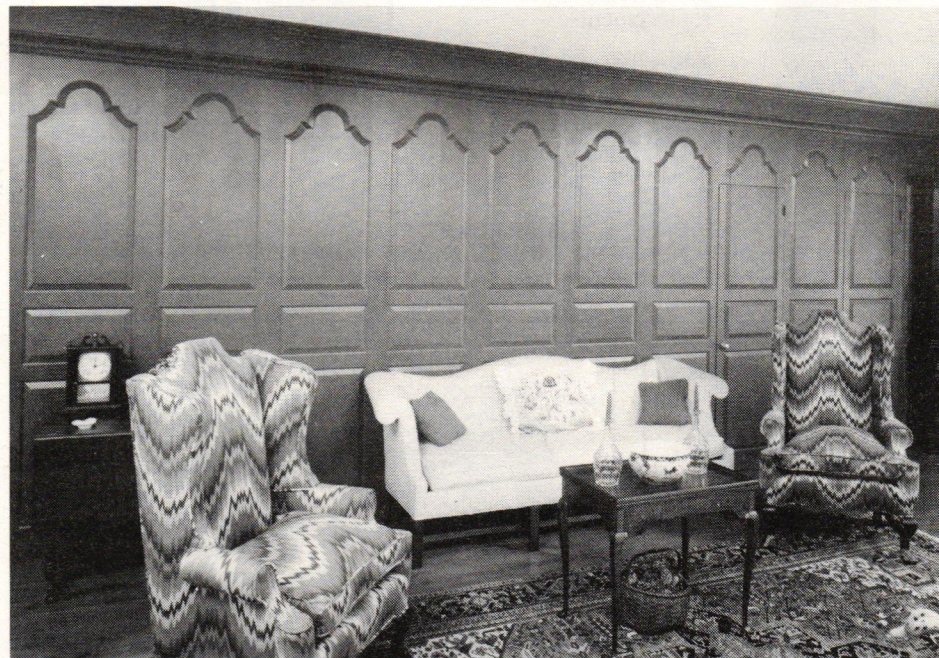
line of gingerbread are exact reproductions of old ornament. There's gable trim of all kinds, plus porch parts (including some charming sawn balusters), molding,

spandrels, and screen doors. Everything is made of redwood; different woods are available upon request. Running trim costs \$3.80/linear ft., and other prices are similarly reasonable. Send \$2.50 for the catalog. For more about Mad River Woodworks, see the pullout SourceList in this section. — EMK

## Colonial to Go

When Edward Sunderland was 14 years old, he and his parents moved into a half-ruined colonial house in Glastonbury, Connecticut. Young Ed was put to work installing salvaged panelling into the house, and he's been working with and reproducing colo-

cases, and just about any other interior or exterior house part. The company also collects and resells old buildings that would otherwise be torn down or altered beyond recognition: "It's colonials to go around here," says vice president Steve Bielitz. Shown is circa



nial woodwork ever since.

The company he established 10 years ago (he's now 39) is called Early New England Rooms and Exteriors, and it reproduces 18th-century panelling, doors, entrances, mantles, stair-

1740 Queen Anne panelling, model number PW-4, which sells for about \$40/sq. ft.

For more information on Early New England Rooms and Exteriors, see the SourceList in this section. — EMK

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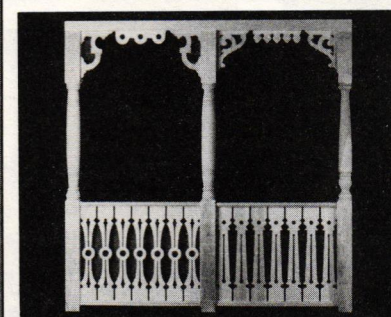
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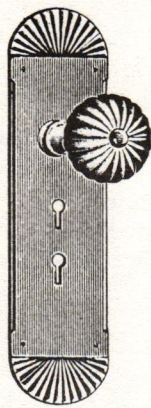
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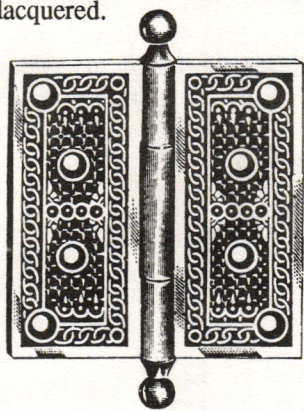
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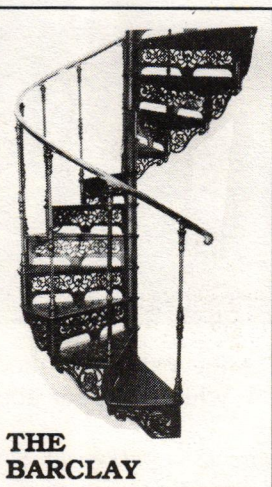
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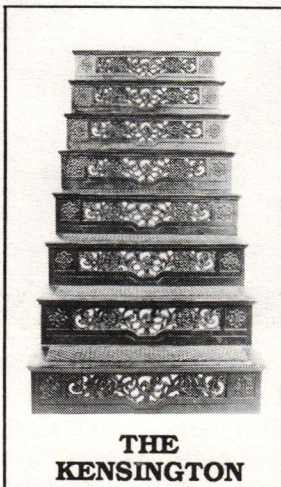
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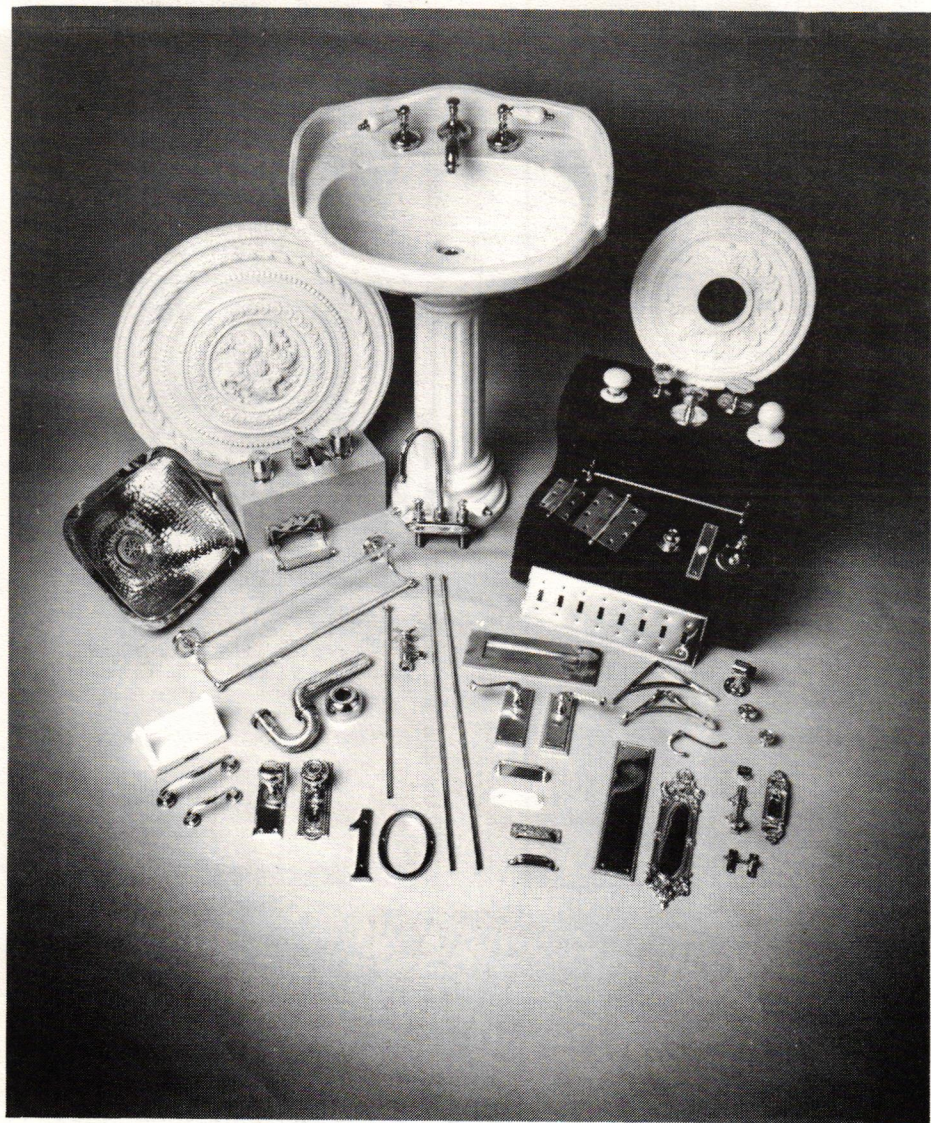
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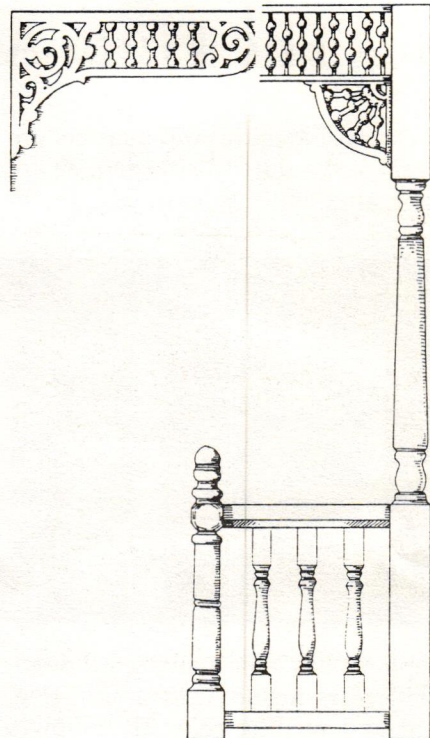
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Vintage also sells other gingerbread, about half of it exact reproductions and the rest more fanciful: No. 124, a bird-shaped bracket, sells for \$10.99 and measures 7 in. x 8-1/2 in. x 3/4 in. Pine is the standard wood, and the catalog is \$2.

For more information on Vintage Wood Works, see the pullout SourceList in this section. — EMK

## ADDITIONAL SOURCES FOR ORNAMENTAL ARCHITECTURAL MILLWORK

In addition to the companies in the main SourceList, here are some other architectural millwork shops that have come to our attention. Most of these companies specialize in custom work, and thus weren't included in the primary list.

◆ Architectural Paneling, 979 Third Ave., Dept. TB, New York, NY 10022 (212) 371-9632. Machine-carved molding, mantels, other interior woodwork. Catalog \$10.

◆ C. W. Keller Associates, 9 Hale Spring Rd., Dept. TB, Plaistow, NH 03865 (603) 382-2028. Design and custom millwork.

◆ Carlisle Restoration Lumber, Route 123, Dept. TB, Stoddard, NH 03464 (603) 446-3937. Specializes in paneling (12 to 21 in. wide) and wide pine flooring. Circle No. 145

◆ Carpenter Associates, 40 Timber Swamp Rd., Dept. TB, Hampton, NH 03842 (603) 926-3801. Design and custom woodworking.

◆ Center Lumber Co., 85 Fulton St., Dept. TB, Paterson, NJ 07509 (201) 742-8300. Custom millwork as well as 1,000 existing molding profiles.

◆ Custom Millwork, PO Box 562, Dept. TB, Berryville, VA 22611 (703) 955-4988. Any type of interior woodwork.

◆ The Fireplace Mantel Shop, 4217 Howard Ave., Dept. TB, Kensington, MD 20895 (301) 564-1550. Molding and mantels. Catalog \$2.75.

◆ Lititz Planing Mill, 302 E. Front St., Dept. TB, Lititz, PA 17543 (717) 626-2186. Custom millwork.

◆ Maurer & Shepherd, Joiners, 122 Naubuc Ave., Dept. TB, Glastonbury, CT 06033 (203) 633-2383. Custom 17th- and 18th-century woodwork, such as finely detailed colonial windows, doorways, and raised-panel walls. Free brochure. Circle No. 36

◆ Mountain Lumber Co., Rt. 2, Box 43-1, Dept. TB, Ruckersville, VA 22968 (804) 985-3646. Custom molding and other millwork in heart pine. Free brochure.

◆ N. J. Hardwoods, 1340 W. Front St., Dept. TB, Plainfield, NJ 07063 (201) 754-0990. Straight-run molding, dentils, corner blocks, wainscoting.

◆ Piscataqua Architectural Woodwork, Bagdad Rd., RFD 2, Dept. TB, Durham, NH 03824 (603) 868-2663. Hand-planed 17th- and 18th-century millwork — including ten stock molding profiles — of New Hampshire white pine.

◆ Ricketson Woodworking, 34 Potter St., PO Box 23, Dept. TB, Hartford, CT 06101 (203) 522-3257. Fine custom millwork, mainly in hardwoods for large-scale projects.

◆ The Joinery, PO Box 518-TB, Tarboro, NC 27886 (919) 823-3306. Custom molding and other millwork, primarily in heart pine. Brochure free; color portfolio with wood sample, \$5.

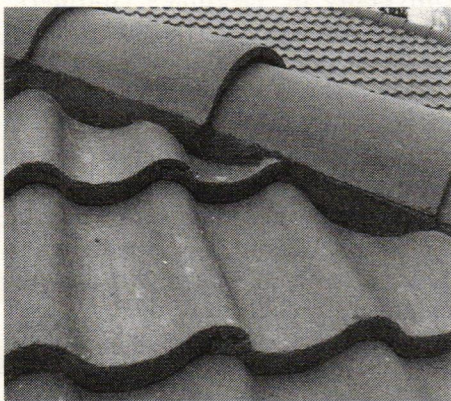
◆ Vintage Lumber & Construction Co., 9507 Woodsboro Rd., Dept. TB, Frederick, MD 21701 (301) 898-7859. Custom woodwork milled from recycled and new wood. Free brochure. Circle No. 50

◆ Woods American Co., 123 S. Main St., Dept. TB, Brownsville, MD 21715 (301) 432-8419. Molding and interior woodwork from antique and new woods. ❖



historical products (continued from page 6)

## Clay-Roofing Lookalike



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northeastern U.S. The company gives a limited warranty that can be transferred to a building's new owners.

Made of Portland cement, the tiles come in 11 shades of gray, brown, and red. There are two styles: wavy and flat (The former would look good on any Mediterranean-influenced house and is our preference.) The only caveat: before you reroof with Marley tiles, have your roof's structural members inspected; Portland cement is heavier than slate or clay.

Free literature available. Please write: **Marley Roof Tiles, 15 Orchard Park Rd. #24, Dept. TB, Madison, CT 06443 (800) 521-5382 or (203) 245-8057. CSI# 07300 — EMK**

## SECOND-TIME-AROUND HEART PINE

Virgin Southern Longleaf Pine forests have all but disappeared. To get that dense, durable wood today, you have to rely on companies that recycle beams from old industrial buildings and warehouses.

One of those companies, The Joinery, produces all kinds of woodwork in heart pine: cabinets, wainscoting, doors, door and window casings, molding, furniture and more. (All the woodwork in this photo is theirs — even the chair.) The superior characteristics of virgin heart pine have made it the wood of choice for a number of restoration projects executed by The Joinery for Colonial Williamsburg.

Flooring is a specialty. The Joinery sells it by the board foot, with either a tongue-and-groove or squared-edge profile. 4/4 or 5/4 planks range in width from 3" to 12". Prime flooring starts at \$2.90/bd. ft. for 3" to 6"; \$3.60/bd. ft. for 4" to 7"; and \$4.60/bd. ft. for 6" to 9". Quotes on specified widths and lengths are available upon request.

Stock molding profiles are also available in heart pine or other fine woods or, for about half the price, in paint- or stain-grade woods. (The lat-



ter is quarter-sawn, so it still is better than the plainsawn lumber used in most stock millwork.) Wainscoting of the type shown here costs between \$60 and \$100/linear ft., depending upon the wood; for heart pine, you'd pay around \$80.

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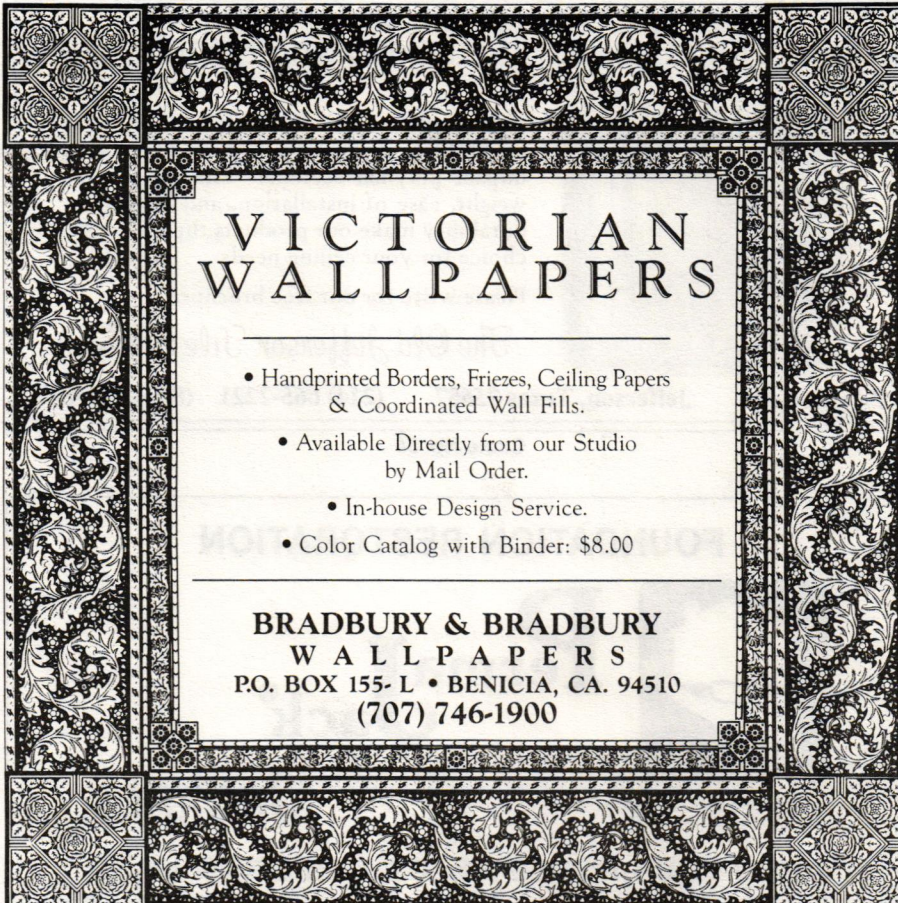
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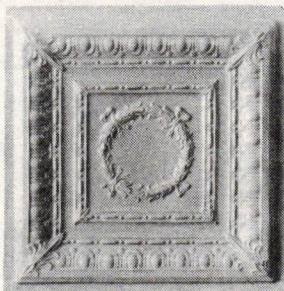
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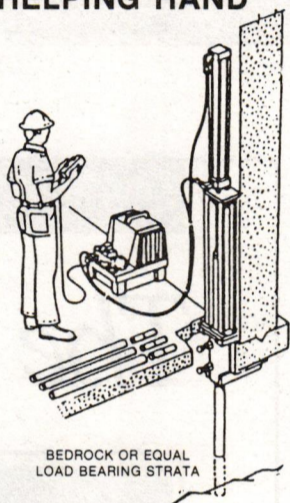
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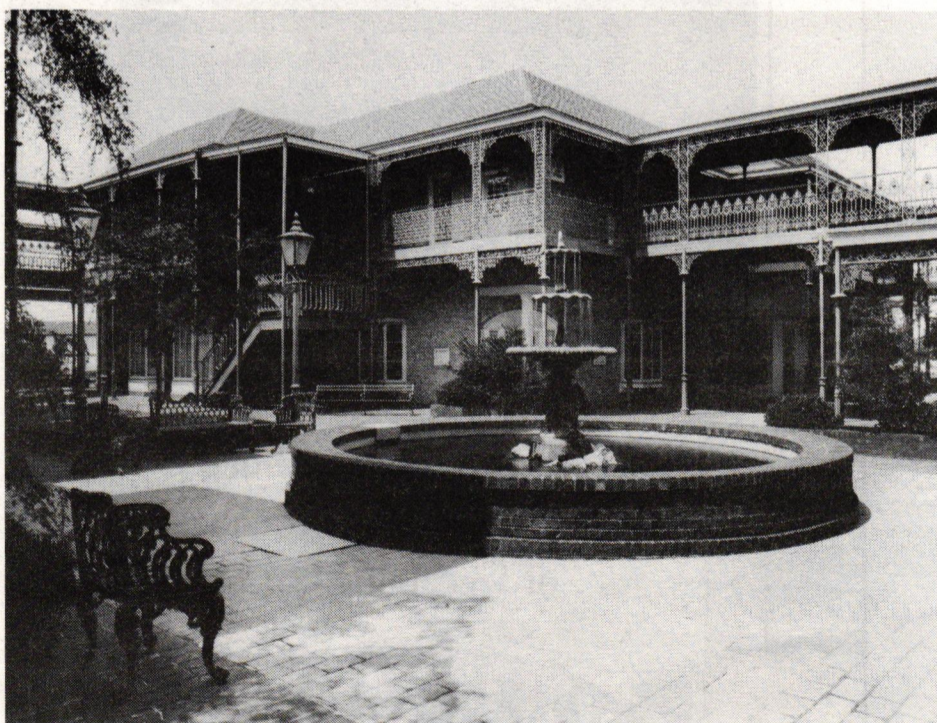
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wide (the Astor Place subway kiosk, New York City, and the Prudential Building in Buffalo, to name only two.) Other cast iron ornamentation available from Robnson includes: statuary, bollards, urns and vases, garden furniture, planters, posts and finials, and even a cast-iron birdhouse.

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## Mesick/Cohen/Waite

continued from page 3

analysis, but also a plan for action...practical recommendations for future work on the building. All future work that we do is based on the observations and recommendations we made while preparing the HSR."

Jim Cohen adds: "We've seen too many other projects where the historic research is totally divorced from the hands-on work. The HSR is frequently written by an independent consultant, then handed to an architect who may not have much historic sensitivity. The architect usually reads the report, of course, but even the most conscientious architect would be less than human if he or she

But these projects didn't just fall into their laps. The origins of these jobs go back to Mesick/Cohen/Waite's reputation as masters of the Historic Structure Report. The HSR they did for Pavilion I on the University of Virginia's landmark campus not only led to additional restoration work on the building, but also attracted the attention of the conservators at Monticello.

There's also a romantic side to this story. As a teenager, John Mesick had a passionate interest in Thomas Jefferson's buildings. "I spent hours getting everything I could on Jefferson's architecture. I even drew floor plans and elevations of Monticello. At that time, there were only two books that had floor plans of Monticello — and they were wrong. Now, 40



Besides restoring the historic sections of Blair House in Washington, D.C., Mesick/Cohen/Waite designed this new addition that serves as the President's accommodations for official state guests.

did not give such a report the "Not Invented Here" treatment."

On Mesick/Cohen/Waite jobs, one or more of the partners is always actively involved in creating the HSR. What's more, the architects who develop the HSR are also the professionals in charge when the bricks-and-mortar work starts. So there's a smooth flow-through of expertise and responsibility: historical skills, design skills, and building technology skills are all wrapped in a single package.

### An Intimate Acquaintance With Mr. Jefferson

The firm's involvement with the architecture of Thomas Jefferson illustrates how the Mesick/Cohen/Waite synergy works. The firm has become the de facto national expert on Thomas Jefferson's buildings, with ongoing projects at both Monticello and the Jefferson complex at the University of Virginia.

years later, I find myself actually working on Jefferson's home. Dreams can come true!"

### Mr. Jefferson's Tinsplate Experiments

The Jefferson projects tap into two of the firm's special strengths: John Mesick's passion for Jefferson's architecture, and Jack Waite's expertise on metal roofs. (Waite wrote the basic handbook on metals in historic buildings published by the National Park Service.)

Thomas Jefferson harbored a lifelong fascination with building technology, and was always looking for better materials and procedures. At the time the University of Virginia buildings were going up (1817-1826), Jefferson was intrigued with the tinsplate roofs he had seen in France. Searching for a more enduring roofing material, Jefferson had tinsplate roofs applied to both Monticello and the

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University of Virginia buildings.

In order to do this, however, Jefferson had to simplify the bends and seams to fit the limited metal-working skills of Virginia housewrights. The experiment was not a success, alas. The roofs that Jefferson was sure would last 100 years

to be redone in the next 10 years. There's going to be lots of work around."

John Mesick adds: "Preservation activists are in a position to shape the future just as the modernists did 50 years ago at the 'World Of Tomorrow' at the New York World's Fair. The



To restore the facade of the New York Public Theater, Mesick/Cohen/Waite used newly quarried sandstone and a team of expert stone carvers to replace deteriorated and missing brownstone elements.

leaked badly, and were covered over a few years after they were installed.

Mr. Jefferson's experiments with tin roofs were lost in the mists of history until Jack Waite and John Mesick started research for the Historic Structure Report for Pavilion I at the University of Virginia. It's now all documented through archival research and building evidence, and a faithful replication of Mr. Jefferson's tinplate roof has been reinstalled on one of the Pavilions (with a neoprene membrane underneath to take of the unfortunate leaking tendencies).

Jack Waite says, with a wry smile, "We had quite a few problems teaching the craftsmen how to lay this replica of Jefferson's roof. But when you read Jefferson's correspondence, you realize that he had *exactly the same problems* with his craftsmen 170 years ago!"

General Motors Exhibit showed us how we could fill up the country with cars. They envisioned multilevel highways through cities, high-rise buildings, great parking garages, and shopping centers built around vehicle access. GM's 'World Of Tomorrow' essentially happened."

"Like GM, preservationists have a vision for the world of tomorrow," Mesick declares. "Preservation isn't limited to buildings and trees. We're trying to preserve all evidence of human craft over time. That's where the beauty is. The ultimate art of preservation is conserving the cultural layering that's found in America's cities, towns, and countryside."

As they expand their streamlined firm, Mesick/Cohen/Waite are poised to help make that future happen. And we'll all be better off for it. ♦

### Gearing Up For the 1990's

Do the partners feel any anxiety about putting all their eggs in the preservation basket?

Jim Cohen claims not. "Preservation of our architectural patrimony is a major trend that shows no sign of diminishing. Today, you see politicians lining up to support preservation projects — something unheard of 10 years ago. And besides, lots of buildings that were 'restored' during the last two decades are going to have

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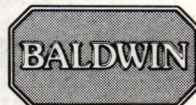
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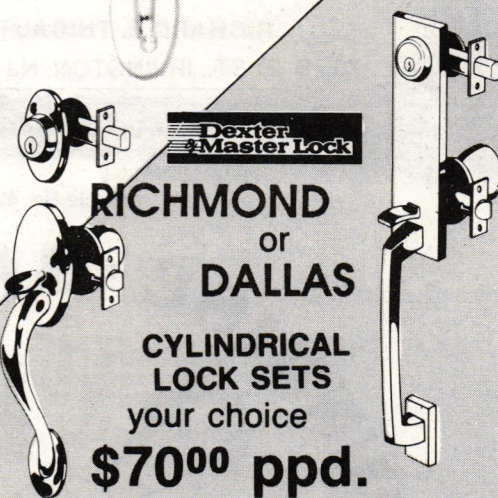
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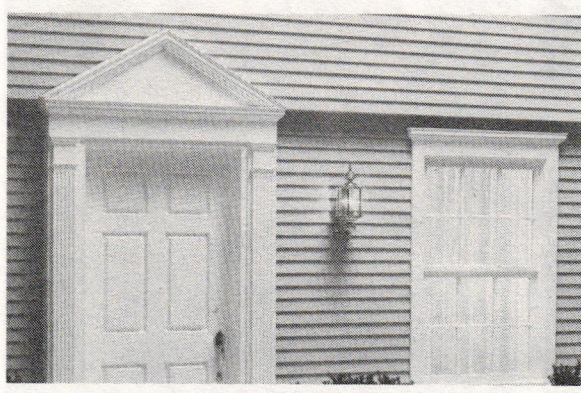
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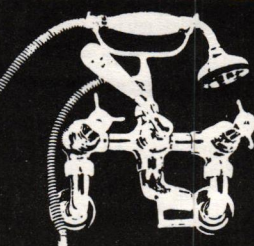


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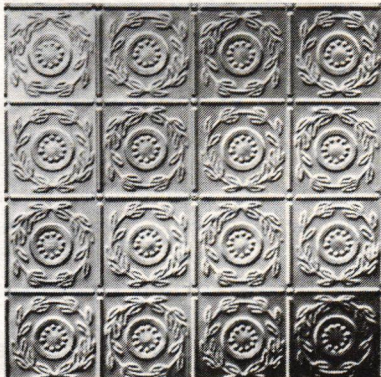
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—Stephen Markoski, Chicago, Ill.

Others argue that preserving elements from historic buildings is better than saving nothing at all. We'd like your opinion. Drop us a line. — Ed.

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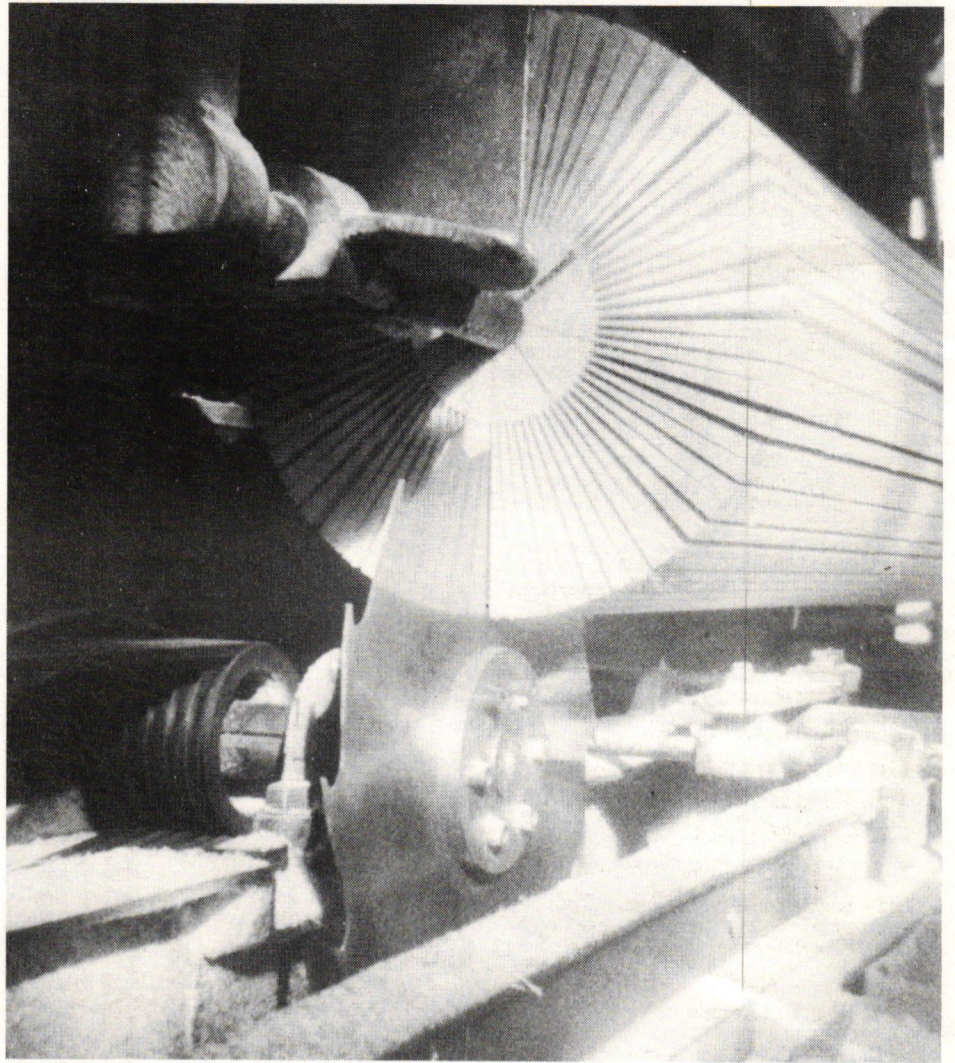
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continued from page 1

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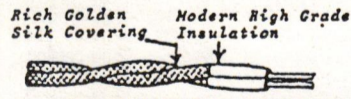
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Photo On Cover: Trinity Church, in Newport, R.I., is a heavy timber-frame structure, built in 1726 and had maladies ranging from peeling paint to frame deformation. Among the repairs was complete replacement of the siding with radially sawn clapboards from Donnell's Clapboard Mill.

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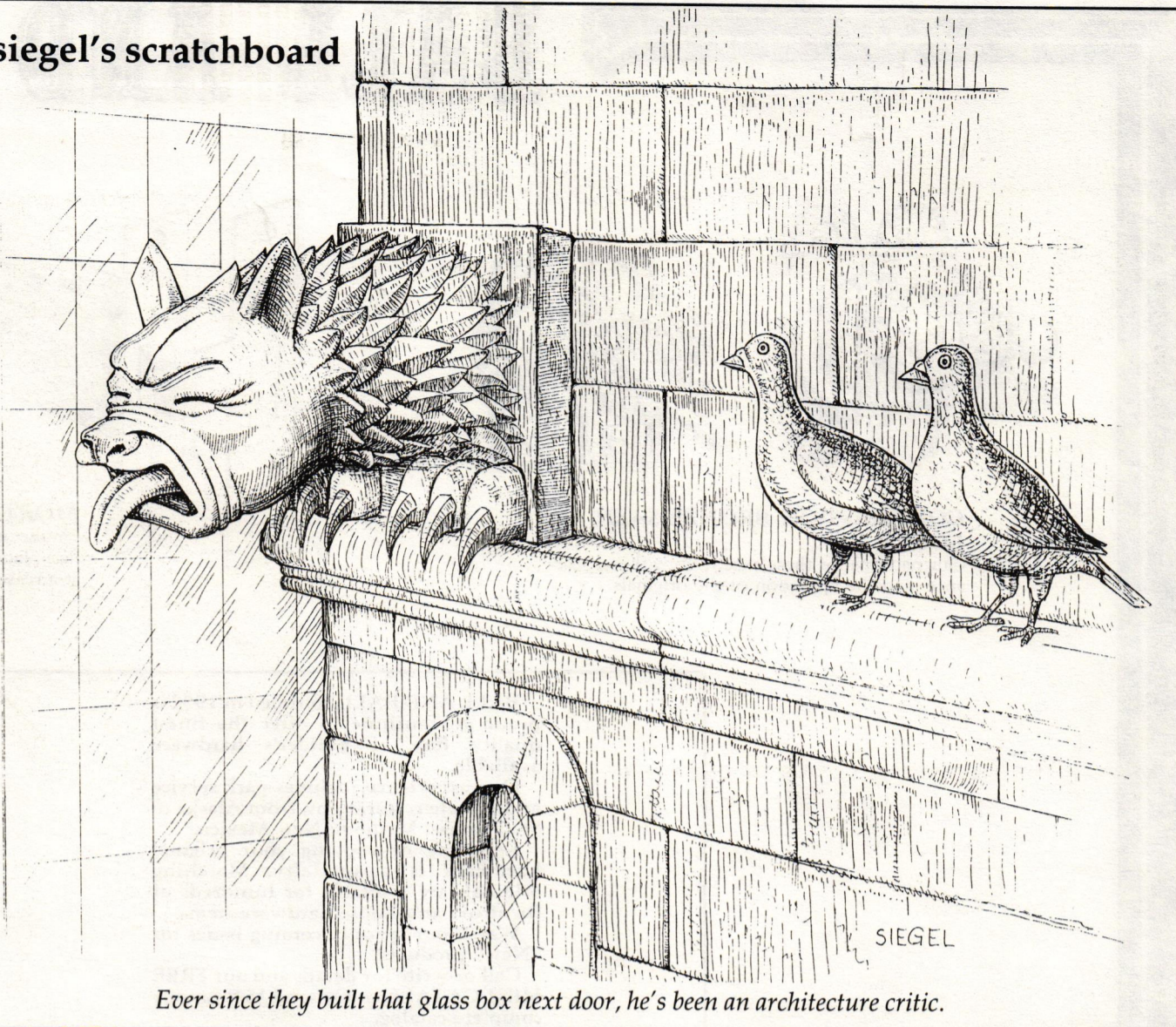
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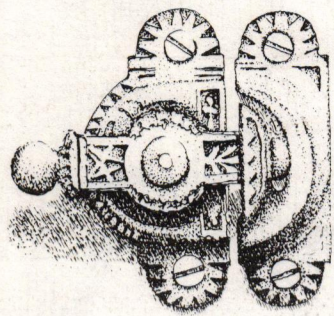
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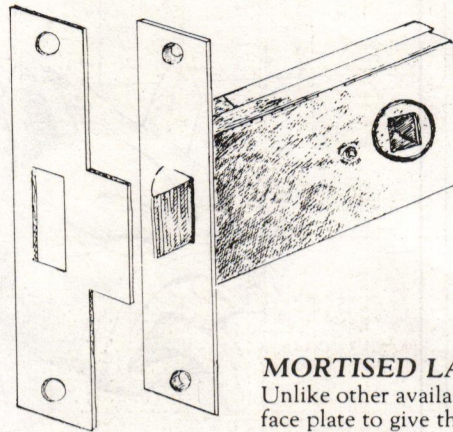
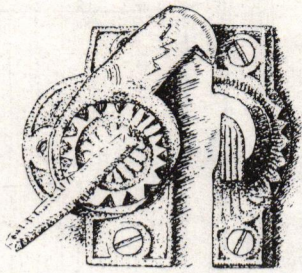
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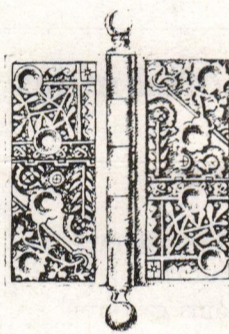
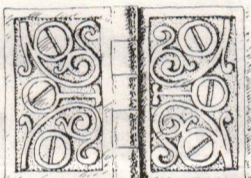
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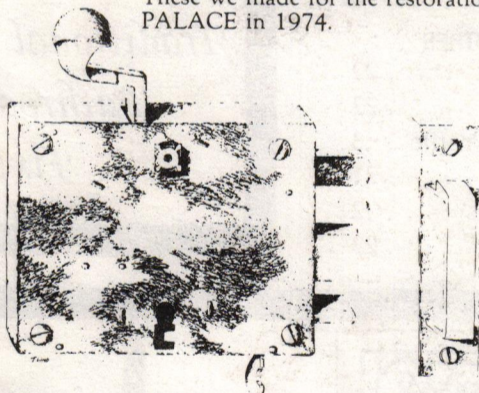
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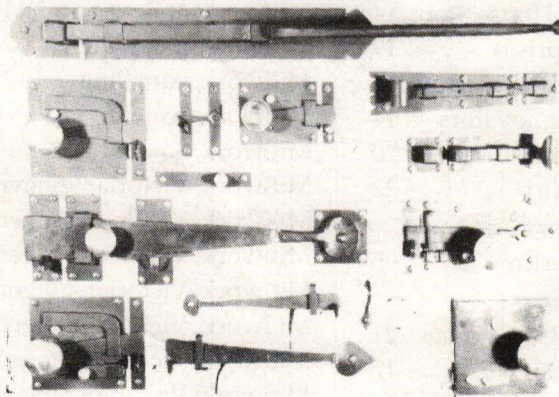


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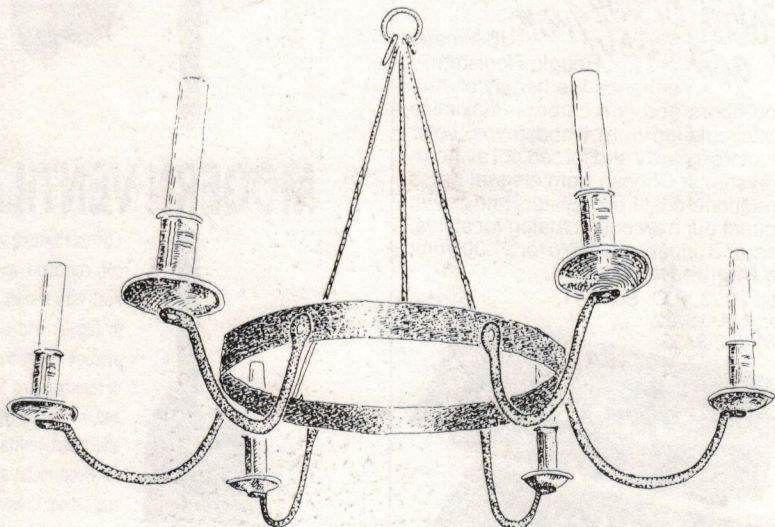
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